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# HARVARD ORIENTAL SERIES

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BY

CHARLES ROCKWELL LANMAN

PROFESSOR OF SANSKRIT IN HARVARD UNIVERSITY

VOLUME VI

CAMBRIDGE, MASSACHUSETTS  
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1904

# THE BRHAD-DEVATĀ

ATTRIBUTED TO

## ŚAUNAKA

*A SUMMARY OF THE DEITIES AND MYTHS  
OF THE RIG-VEDA*

CRITICALLY EDITED IN THE ORIGINAL SANSKRIT WITH  
AN INTRODUCTION AND SEVEN APPENDICES, AND  
TRANSLATED INTO ENGLISH WITH CRITICAL  
AND ILLUSTRATIVE NOTES

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## ABBREVIATIONS

*The symbols designating MSS. are explained in the Introduction, pp. xi-xviii.*

- AB.** = Aitareya Brāhmaṇa.  
**AGS.** = Āśvalāyana Gṛhya Sūtra.  
**Ārṣ.** = Ārṣānukramaṇī.  
**AS'S.** = Āśvalāyana Śrauta Sūtra.  
**AV.** = Atharva-veda.  
**BD.** = Bṛhaddevatā.  
**JAOS.** = Journal of the American Oriental Society.  
**JRAS.** = Journal of the Royal Asiatic Society of Great Britain and Ireland.  
**KB.** = Kauṣītaki Brāhmaṇa.  
**KZ.** = Kuhn's Zeitschrift.  
**M.M.** = Max Müller.  
**n.** = Nītimafjarī.  
**Nir.** = Yāska's Nirukta.  
**R.** = Rājendralāla Mitra.  
**r.** = the reading in Rājendralāla Mitra's text.  
**RV.** = R̥g-veda.  
**ṣ.** = Ṣaḍguruśiṣya.  
**s.** = Śāyana.  
**S.** = Sarvānukramaṇī.  
**S'B.** = Śatapatha Brāhmaṇa.  
**TB.** = Taittirīya Brāhmaṇa.  
**TS.** = Taittirīya Saṃhitā.  
**v. r.** = various reading.  
**VS.** = Vājasaneyi Saṃhitā.  
**ZDMG.** = Zeitschrift der deutschen morgenländischen Gesellschaft.



# BRHADDEVATĀ

## TRANSLATION AND NOTES

### 1. Importance of knowing the deities. The Vedic Triad.

1. With obeisance to the seers of formulas, I will, in the sequence of the traditional text<sup>a</sup>, state for (all) stanzas the divinity of the hymn, the stanza, the hemistich, and the verse.

नमस्कृत्वा b f k m<sup>1</sup>, corrected to नमस्कृत्य h, नमस्कृत्य rd (Rgvidhāna i. 1. 1 has नमस्कृत्वा मन्त्रद्वयः).—अद्वयो B hr<sup>2</sup> m<sup>1</sup>, अद्वय r.

<sup>a</sup> The words *samānāyānupūrvataḥ* occur also in Rgvidhāna i. 1. 2.

2. In every formula one should know the divinity with exactness; for he who knows the divinities of the formulas, understands their object.

इवतं हि hm<sup>1</sup>rbk, हि तत्सर्वं r<sup>1</sup>r<sup>4</sup>.—अवमहति hm<sup>1</sup>b f k n, अविमहति r<sup>2</sup>, अधि-  
महति r.—With the words इवतश्चो हि मन्त्रायाम् cp. Sarvānukramanī, Introduction § 1:  
मन्त्राणां . . . इवतविद्; and मन्त्राणां ॐ नमो below, viii. 31.

3. He is capable of giving an (authoritative) opinion (*vijñāpayati*) as to their (*tad* = *mantrāṇām*) intentions<sup>a</sup> which were contained (*hitān*) in them (*tad*) at the time when the formulas were revealed to the seers (*rṣiṇām mantradrṣṭiṣu*), (and) as to the correct understanding (of them) and the various ceremonies (connected with them).

तद्वितांस् hm<sup>1</sup>b, तद्वितांस् f, तद्वितांस् k, तद्वितान् r<sup>2</sup>r<sup>4</sup>, तद्विद् r.—तद्विप्रायान्  
hm<sup>1</sup>r f k, त्वान्विप्रायान् b.

<sup>a</sup> Cp. Nirukta vii. 3: *evam uccāvacaḥ abhiprāyaḥ rṣiṇām mantradrṣṭayo bhavanti.*

4. For no one without really having correct knowledge of the divinity (addressed in the formula), attains to the fruit of customary or Vedic ceremonies<sup>a</sup>.

दीक्षानां Bhm<sup>1</sup>r<sup>3</sup>, दीक्षिकानां r.—वा hm<sup>1</sup>fk, च b, no particle r.

<sup>a</sup> Cp. Sarvānukramaṇī, Introduction § 1: 'for without this knowledge, *fruits* and *smārta* rites cannot be accomplished.' Cp. also below, i. 21, and Rgvidhāna i. 2. 1.

5. The first group of these (deities) belongs here to the divinity Agni, the second to Vāyu or Indra, and the third to Sūrya<sup>a</sup>.

इह hm<sup>1</sup>r, इव bfk.—सूर्यमेव च hm<sup>1</sup>r bfk, सूर्यमेव तु r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Cp. below, i. 69; Nirukta vii. 5; Sarvānukramaṇī, Introduction i. 8.

6. Whatever god a seer desiring an object mentions, let that one, it is said, be (the god of the formula)<sup>a</sup>. A formula predominantly praising (a god) with devotion, is addressed to that same god.

देवं m<sup>1</sup>b, देव hd, देवं fkr.—भक्ष्या hm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>, कक्ष्या b fkr.—तद्देव b fkr, तद्देव hm<sup>1</sup>d.—

The end of the *varga* is here marked by १ in bm<sup>1</sup>, not in hdfk.

<sup>a</sup> Cp. Nirukta vii. 1: 'the formula has that god for its deity to whom he addresses praise when desiring the possession of an object which he wants.'

## 2. Prayer and praise.

7. Praise is expressed by means of name, form, action, and relationship, but prayer by means of objects such as heaven, long life, wealth, and sons<sup>a</sup>.

<sup>a</sup> Cp. Rgvidhāna i. 1. 6.

8. The stanzas in which both praise and prayer appear, are here (in the Rg-veda) but few; still fewer than these are those in which heaven is prayed for.

इत्वाशिवो तु hm<sup>1</sup>rb, इत्वाशिवो तु f, इत्वाशिवस्तु r<sup>1</sup>r<sup>4</sup>.—इक्षेति hm<sup>1</sup>r, इक्षेते b fkr<sup>1</sup>r<sup>4</sup>.—ताः खुः r, ता खुः hfk, ता खुस् m<sup>1</sup>, ता खु b.

9. Every one of us (*sarvo 'yam*) recognizes one who praises, (thinking) 'this man wants something from me,' and (he also

recognizes) one who states an object, (thinking) 'he praises, (that is) he regards me as one having (those) objects (to bestow).'

अर्चयन्तिव hm<sup>1</sup>r, अर्चयन्तिव bfk.

10. But whether the seers who discern the truth either praise or state (an object), they express both; for both are in reality the same.

सुवस्तिर्वा सुवस्तिर्वा hm<sup>1</sup>bfr<sup>2</sup>, सुवस्तिव सुवस्तिव r.—अभिनिस्तदग्निभिः hm<sup>1</sup>r, अभिनिर्मन्त्रदग्निभिः bfr<sup>2</sup> (मन्दग्निभिः f), मन्त्रेष्वर्थागुदग्निभिः r<sup>1</sup>r<sup>2</sup> (r<sup>4</sup>?).

11. When the name of a deity is mentioned in the second person<sup>a</sup> in a formula, one should know that to be the deity in the formula, because (that) indication is there (*sampadā*).

निधीयते Bhm<sup>1</sup>r<sup>3</sup>, प्रवृक्षते r.—तमेव देवतां विधावन्ते hm<sup>1</sup>bfr, तमेवाहुः सुसंपन्नं मन्त्रं r.—The end of the *varga* is here marked by २ in bf, not in hm<sup>1</sup>k.

<sup>a</sup> Cp. Nirukta vii, 2: *pratyakṣakṣptā madhyamapurūṣayogāḥ team itī caitena sarva-nāmnā*.

### 3. Different kinds of hymns.

12. Therefore one familiar with (the) application (of formulas) should in every formula carefully observe the deity, with regard to name, and the multiplicity of the designations (of deities).

गु देवतां hr<sup>3</sup>bfr<sup>2</sup>, गु देवता bm<sup>1</sup>, तद्विवता r.—मिधानां hm<sup>1</sup>rbfr, मिधानं r<sup>1</sup>r<sup>4</sup>.

13. The complete utterance of a seer is designated a hymn (*sūkta*), in which the deities appear in one, in many, (or) in two (formulas).

वृक्षते देवता चक्षिन् hm<sup>1</sup>rbfr, चित्रं तद्वृक्षते चाक्षिन् r<sup>1</sup>r<sup>4</sup>.—एकक्षिन् hm<sup>1</sup>r<sup>4</sup>, एकक्ष bfr, एतस्यां r<sup>1</sup>.—h has on the margin चित्रं तद् वृक्षते चाक्षितेकस्यां वज्रु द्वयोरिति माक्षि पाठः ।

14, 15. A variety arises with regard to the deity, the authorship, the subject, and the metre. All hymns which are revealed as the praise of one single (seer, constitute) a seer's hymn (*ṛṣi-sūkta*); for that is the (aggregate) hymn of that seer. In so far

as a subject is completed (in several stanzas), they call it a subject-hymn (*artha-sūkta*).

हृदो ह<sup>1</sup>bfkr<sup>2</sup>, हृदोभ्यो r.—च प्रवायते Bhr<sup>3</sup>m<sup>1</sup>, तस्य वायते r.—हृदिसूक्तं तु bfkrdh (corrected on margin in h to हृदिसूक्तानि), हृदिसूक्तानि (तान्यत्र वावस्वेकः) r<sup>1</sup>r<sup>4</sup>.—The reading of 15<sup>ab</sup> in the text is that of Bhr<sup>3</sup>m<sup>1</sup>; instead of this r reads देवतीका तु यावत्सु देवतायास्तदुच्यते. h has also on the margin हृदोभ्यो तु यावत्सु देवतायास्तदुच्यते इति भाष्ये पाठः। With reference to 15<sup>ed</sup>, h has on the margin: यावत्सर्वः समा- धेत च ।

16. (The stanzas) which have a common metre are called a metre-hymn (*chandaś-sūkta*). Thus one should here recognize the variety of hymns such as it really is.

याः सुस् hr<sup>2</sup>r<sup>3</sup>r<sup>5</sup>, या सुस् bfm<sup>1</sup>, या सु k, या सु r.—तद्वन्दः hdfm<sup>1</sup>, तद्वन्दः r, तद्वन्दः k, तद्वि<sup>2</sup> b.—वैविध्यमेवं Bhr<sup>3</sup>m<sup>1</sup>, वैविध्यमेतत् r.—The end of the *verse* is here marked by ३ in h dmbfk.

#### 4. Hymn deities, stanza deities, incidental deities.

17. The denominations of the deities in the formulas are of three kinds: such as belong to a (whole) hymn<sup>a</sup>, or such as belong to a stanza (only), as well as such as are incidental<sup>b</sup>.

मन्त्रेण hrb, मन्त्रेण fk.—च वरुणाग्निं hm<sup>1</sup>bf, च ऋमाग्निं r, च वरुणाग्निं k.

<sup>a</sup> Cp. Nirukta vii. 13 and x. 42.

<sup>b</sup> Cp. Nirukta i. 20 and vii. 18.

18. (Names) belonging to hymns belong to (whole) hymns, those belonging to stanzas belong to (single) stanzas (only). In a formula addressed to one divinity certain other (names) are here mentioned,

मन्त्रो वे hm<sup>1</sup>r, मन्त्रो वेः bfk.—वे ऋचः hm<sup>1</sup>r, वेः ऋचः b, वेः ऋचः r<sup>1</sup>r<sup>4</sup>fk<sup>2</sup>r<sup>5</sup>.—न्याग्निं hm<sup>1</sup>r<sup>2</sup>fk, न्याग्निं br<sup>4</sup>.—च न्याग्निचित् Bhm<sup>1</sup>r<sup>5</sup>, प्रसङ्गतः r.—18<sup>d</sup>=41<sup>d</sup>.

19. either because they belong to the same world or because they are associated: these are incidental. Hence even in a hymn of manifold character, there may belong to the (whole) hymn

20. a deity: that is, (such) a hymn is understood to be one

that cannot be definitely described<sup>a</sup>. When a hymn is broken up (*bhinne*)<sup>b</sup>, one should here state the deity from (its) characteristic mark<sup>c</sup>.

•शेषं  $hm^1r^3br^5r^7$ , •शेष  $fkr^2$ , •शेष  $r$ .—देवतामिह विज्ञतः  $m^1rbfk$ , देवता चिन्-  
मेदतः  $hd$ . No various reading is given by Rājendralāla Mitra.

<sup>a</sup> This perhaps refers to hymns of an indefinite character in which the name of no deity is mentioned (cp. *anādiṣṭa-devata*, Nirukta vii. 4), but the deity of which, as a whole, is Prajāpati (cp. below, vii. 16; Sarv. x. 18; Sieg. Sagenstoffe, p. 8). <sup>b</sup> That is, when single stanzas of it are ritually applied, the deity is that of the stanza: cp. *sūkta-bheda-prayoge* in Sarvānukramapī i. 139. <sup>c</sup> Cp. Sarvānukramapī l.c. and i. 94.

21. In each case one should duly connect the formulas with the rites by ascertaining the deity; for that is the rite which is completely successful<sup>a</sup>.

यथावच्च  $hm^1r$ , तथावच्च  $bfk$ .—कर्मसु  $hm^1rb$ , कर्म प्र<sup>a</sup>  $fkr^2$ .—The end of the *varga* is here marked by ४ in  $hm^1bfk$ .

<sup>a</sup> Cp. i. 4, where the same thing is negatively stated; see also i. 118, ii. 20, viii. 124.

### 5. Origin of names.

22. <sup>a</sup>Because the praisers, at the beginning and end of hymns, proclaim the occasion<sup>b</sup>, one who knows formulas should here observe the deities with regard to their name.

देवता नाम्ना  $bfkr^2$ , देवता नाम्ना  $r^1r^4$ , देवताकाशा  $hm^1r^3$ .—उपेक्षेतिह  $hb fkr$ , उपेक्षेति हि  $m^1$ , उपेक्षेतिह  $r^1r^4$ .

<sup>a</sup> Text, with translation and notes, of the following passage (22-33) on the origin of names has been printed by me in Album-Kern (Leiden, 1903), pp. 334, 336.

<sup>b</sup> That is, the Rishis often mention the names of the deities especially at the beginning and the end of a hymn, together with some reference to the circumstances connected with their laudation.

23. As to that, indeed, they say: 'from how many actions does a name arise, whether of Vedic beings or any other (name occurring) here?'<sup>a</sup>

सत्त्वानां  $r^1$ , सत्त्वानां  $f$ , सत्त्वानां all the rest. — वा  $bfkr^1r^3$ , च  $hm^1r$ . — यद्वाच्यं  $r^1r^4$ , यद्वाच्यं  $hm^1rbk$ .

<sup>a</sup> This expression is equivalent to *laukyānām*; cp. *laukyānām vaidikānām vā* above (i. 4).



24. 'From nine,' say the etymologists, and the ancient sages Madhuka, Śvetaketu, and Gālava think so too :

पुराणाः all MSS. except  $r^1r^4$ , which have पुराणाः.—मन्वते  $hr^3$ , मन्वते  $Bm^1r^1r^4d$  : I have chosen the former reading against the balance of the MS. evidence, because it is the more difficult, because the plural suits the construction better, because h and r<sup>3</sup> are the most correct of the MSS., and because मन्वते is very easily altered to मन्वते, as is proved by the fact that d, which is a copy of h, has the latter reading.

25. '(viz.) that which (comes) from abode, action, form, luck, speech, prayer, from accident, as well as addiction<sup>a</sup> and extraction<sup>b</sup>.'

यद्वक्ष्योपवचनात्  $hm^1rb$ , यद्वक्ष्योपवराणात्  $f$ , यद्वक्ष्योपवचनात्  $r^1r^4r^5$ .—तचामुखायणाच्च यत्  $bfk$ , तचामुखायणाच्च  $r^1r^4$ , तचामुखायणाज्जपात्  $hr$ , तथा यथाज्जपात्  $m^1$  (the syllables पारा in the margin being meant to fill the lacuna). Cp. the various readings below, i. 28.

<sup>a</sup> I have assumed this to be the most likely meaning from the use of *upa-vas*. <sup>b</sup> Lit. 'the condition of being the descendant (*āyana*) of him (*amūṣya*).'

26. With regard to that (question), Yāska, Gārgya, and Rāthitara say, 'from four : from prayer, from the diversity of objects<sup>a</sup>, from speech, and from action.'

०रथीतराः  $hm^1rbf$ , ०रथंतराः  $kr^2$ .—Between इति and तचाङ्गर्  $fk$  insert नामानि कर्मतत्त्वाद् शोभते, evidently copied by mistake from 27<sup>ab</sup>.—चार्वीक्याद्  $hm^1rb$ , चार्वीक्याद्  $fkr^2r^5$  (०र्याद्  $f$ ), च च वीक्याद्  $r^1i^4$ .—The end of the *varga* is here marked by ५ in  $bfdm^1$ , not in  $k$ .

<sup>a</sup> *Artha-vairūpya* here corresponds to *rūpa* in 25.

### 6. Śaunaka's view: all names derived from action.

27. Śaunaka, however, says that all these names (come) from action : prayer and form and utterance<sup>a</sup>, all arise from action.

कर्मतत्त्वाद्  $hr^1r^3m^1bfk$ , कर्मणां चाद्  $r$ .—चाक्षं  $hr^3br^2r^5$ , चाक्षं  $r$ , चाक्षं  $fk$ .

<sup>a</sup> *Rūpa* here corresponds to *arīka-vairūpya* and *vācya* to *vāc* in 26.

28. Similarly, even that (name) which (comes) from acci-

lent<sup>a</sup>, as well as from addition and extraction, is simply action: and so hear (what) the reasons (are).

तथा मुखाय यत् hr̥b, यद्दृष्टोपवचनात् fkr<sup>2</sup>, यद्दृष्ट्या निवेद्यात् r<sup>1</sup>r<sup>4</sup>.—तथा मुखाय यत् hr̥b, तथामुखाय यत् fk, यद्वा मुखाय यत् r<sup>1</sup>r<sup>4</sup>.—तथा तदपि all MSS. except b, which has तद्यावदपि.—कृणुष्व च m<sup>1</sup>bkr<sup>2</sup>, कृणुष्व तु r, कृणुस्व च hr<sup>3</sup>d.—इतः Bhm<sup>1</sup>r<sup>3</sup>, हेतुतः r. The evidence of the MSS. is so strongly in favour of the ungrammatical use of the nom. for the acc., that I have retained it as an original inaccuracy (due perhaps to the metre). The R̥gvidhāna has instances of the same loose usage (i. 3. 4; iii. 4. 1). हेतुतः (the reading apparently of r<sup>1</sup>r<sup>4</sup>) looks too much like a correction (cp. i. 46).

\* *Yadr̥chayā* is the only word here and in 25 which is not in the ablative, probably owing to the frequent adverbial use of the instrumental of this word. The corruption *japāt* (for *ca yat*) in 25 was probably due to *yadr̥chayopavasanaṭ* being understood by the copyist as one expression and the consequent necessity of making up the number nine in some other way. The corruption is not repeated in 28 because of the absence of this necessity. *Yadr̥chayā* (scil. *nāma*) is explained below (i. 30) as *yadr̥chikaṇṇā nāma*.

29. Creatures arise from action; from action (comes) the intercourse of beings. And a being comes into existence somewhere: it is produced from (its) abode.

अवाः hm<sup>1</sup>r, अवा r<sup>1</sup>bkr<sup>2</sup>.—वर्मतः सत्वसंगतिः hm<sup>1</sup>rb, वर्मतः सत्वसंगतिः f (वागतिः r<sup>2</sup>), वर्महः सख जायते r<sup>1</sup>.—कृचित् all MSS. except r<sup>1</sup>r<sup>4</sup>, which have समो.—संजायते सख k, स जायते सख hr<sup>3</sup>d, संजायते सख fm<sup>1</sup>r, संजायते सख b, निवसते सख r<sup>1</sup>r<sup>4</sup>.

30. An accidental name is given somewhere or other: one should know that that also is here (derived) from a comparison with some (form of) becoming.

तु नामामिधीयते hm<sup>1</sup>r, नाम नामाधीयते fkr<sup>2</sup>, नाम नाम धीयते r<sup>1</sup>r<sup>4</sup>, नाम नामापि मिधीयते b.—अप्यन्त्यादि ह hm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>4</sup>, अप्यन्त्यादि bkr<sup>2</sup>, अप्यन्त्यादि r.

31. For there is no (form of) becoming unconnected with action, nor is any name meaningless. Names have no other source than becoming; therefore they are all derived from action.

न नामास्मि hm<sup>1</sup>r, न नामाह b, त नामाह f, तन्नामाह kr<sup>2</sup>.—The end of the *varga* is here marked by ६ in hd, by १६ in fk, not at all in bm<sup>1</sup>.

#### 7. Auspicious names. Different kinds of formulas.

32. A name which is formed from luck and from addition

simply becomes a prayer: from (words expressing) luck, such as *svasti* (welfare),

यस्य  $hm^1bfk$ , यस्तु  $r$ .—वसनास्य  $hm^1r$ , वसने च  $b$ , वसने च  $r^1r^4fkr^2$  (यत्  $f$ ).—  
मवसेव तु  $m^1rfk$ , मवसेव हि  $hb$ .—स्वस्वादेर्मंगलादिह  $hm^1bkr^2r^5$ , स्वस्वादे मंगलानि  
इ corrected to ०दिह  $f$ , स्वस्वादेर्मङ्गलानि च  $r$ , आशासे मङ्गलानि च  $r^1r^4$ .

33. names of beings, even the well-known ones, are formed on the principle, 'how, pray, could this man, with such a contemptible name, live long here?'<sup>a</sup>

अपि कुत्सित\*  $hm^1rb$ , अपि कुत्सित\*  $f$ , अपि कुत्सित\*  $kr^2$ .—इह  $bfr$ , अपि  $hr^4$ .—  
विदेत्तन्मयि  $hm^1rfk$ , वि[दितान्]पि  $b$ , विदितान्पि  $r^1r^4$ .

\* That is, even ordinary names are based on the principle of avoiding what is inauspicious. Cp. Nirukta i. 20, where *ku* in *ku-cara* is interpreted as *kutetta* if the word is an epithet of 'beast' (*mrga*), but not if it applies to a god.

34. The formulas which have been seen by the seers of such, may be of various sorts both with respect to the (kind of) praise and to the (degree of) majesty (arising) from the prominence of a deity's nature.

ये  $Bhm^1r^3$ , ये  $r$ .—येव  $hr$ , खेव  $bfr$ .—प्रभावादेवतात्मनः  $hr^3fr^3r^7$ , प्रभावा देव-  
तात्मनः  $m^1k$ , प्रभावादेवतात्मनः  $b$ , वाक्प्रभावेण आत्मनः  $r$ .

35. Praise (47)<sup>a</sup>, laudation (48), blame (49), doubt (51), plaint (50), desire (53), prayer (50), boasting (51), request (49), question (50), summons (57), enigma (57),

प्रवद्विद्वा  $m^1r^3r^2$ , प्रवावद्विद्वा  $k$ , प्रवद्विद्वा  $hdbfr$ : cp. the various readings in 57.

\* The figures in 35-39 refer to the śloka below which exemplify these categories. Cp. Nirukta vii. 3, where examples of praise (*stuti*), prayer (*ārā*), narration (*ākhyāna*), plaint (*paridevānā*), blame (*nindā*), and laudation (*prāṇasā*) are given.

36. commission (51), injunction (52), vaunt (53), lament<sup>a</sup> (53), narration (58), conversation (52), purifying narrative<sup>b</sup> (53).

<sup>a</sup> Corresponding to this (*vāṇī*) we have *vāṇī* in 53. <sup>b</sup> Simply *ākhyāna* in 53.—The end of the *varga* is here marked by ॐ in  $m^1dfk$ , not in  $b$ .

## B. Different kinds of formulas and modes of expression.

37. Lascivious verses (55), obeisance (54), obstacle (55), resolve (55), prattle (55), reply (50);

प्रतिरोधस्  $r^4$ , प्रतिरोधस्  $fkr$ , प्रतिरोधस्  $b$ , प्रतिरोधस्  $hm^1r^7$  (cp. the various readings in 55).—प्रतिवाक्यं तथैव च  $hm^1r^3r^7$ , प्रतिवाक्यं च नाम यत्  $r$ , प्रतिवाक्यं च नाम यत्  $bfk$ .

38. prohibition and admonition (52), intoxication and denial (56, 57), and what is called invitation (56), agitation (56), and wonder (57);

प्रमादापह्नवी  $hm^1rfk$ , प्रमादप्रह्वी  $b$ .—च ह  $hm^1r^3r^7$ , च ह  $b$ , चे ह  $k$ , च ये ह  $f$ , च यत्  $r$ .—संजरो  $hm^1$ , संजरो  $bfr$  (cp. various readings in 56).—यच्च  $Bhm^1r^3$ , नाम  $r$ .

39. abuse (48), eulogy<sup>a</sup>, invective (49), curse<sup>b</sup> (49, 58); preposition, particle, noun, and verb<sup>c</sup>;

आकाशो  $hm^1r^3br^7$ , आकाशो  $fk$ .—मिष्टव<sup>a</sup>  $hr^3m^1r^7(f)$ , मिष्टव<sup>a</sup>  $kr^2$ , मिष्टव<sup>a</sup>  $r$ .—चैषः  $hbfbk$ , आचैषः  $r$ .—उपसर्गो  $hm^1rb$ , उपसर्गो  $r^1r^4fkr^2$ .—निपातश्च  $hbfbk$ , निपाताः  $r^1r^4$ .

<sup>a</sup> No example of this category (*abhiṣṭava*) is given below, perhaps because of its practical identity with praise (*stuti*). <sup>b</sup> See below (47–58), where examples of all these thirty-five modes of expression are given (excepting *abhiṣṭava*). <sup>c</sup> These four grammatical categories are discussed below (i. 42–45 and ii. 89–98).

40. past, present<sup>a</sup>, and future; masculine, feminine, neuter<sup>b</sup>: of such a nature are the formulas in all the Vedas everywhere.

मविष्यं च  $hm^1k$ , मविष्यं  $f$ , मविष्यं  $br$ .—पुमां MSS.—स्त्री च  $hm^1r^3br^7$ , स्त्रीत्वं  $fk$ , स्त्र्यच  $r$ .—सर्ववेदेषु सर्वशः  $Bhr^3m^1$ , सर्ववेदेष्विति स्थितिः  $r$ , सर्ववेदेष्विति स्थितिः  $r^4$ .

<sup>a</sup> *Bhavya* here meaning 'present,' in i. 61 means 'future.' <sup>b</sup> Cp. below, ii. 96.

41. Stanzas, hemistichs, and verses are for the purpose of setting forth the object of (their) utterances; moreover, in Brāhmaṇa and ritual (*kalpa*) some (of these stanzas &c.) here are quoted.

वाक्यार्थदर्शनाधीना  $hm^1bfbkr^2r^7$ , तेषां निदर्शनाधीना  $r$ .—धर्मोः  $hm^1r$ , धर्मो  $bfbk$ .—ब्राह्मणे वाच कस्ये च निगबन्तेऽच कानिचित्  $hm^1rbfbk$ , विधौ कस्ये च देवे च निगबन्तेऽच कर्हिचित्  $r^1r^4$ .—The end of the *varga* is here marked by ८ in  $hm^1bfbk$ .

## 9. Definition of noun and verb.

42<sup>a</sup>. The uttered sound by which we here apprehend a substantive, when connected in the (correct) disposition of syllables, the wise call 'noun' (name).

\*चरितेतिह<sup>rbk</sup>, चरितेतिह<sup>hm<sup>1</sup>f</sup>.—इत्वं<sup>hm<sup>1</sup>b</sup>, इत्वे<sup>rfk</sup>.—तदचर<sup>hm<sup>1</sup>b</sup>, तदाचर<sup>fr</sup>.—42-45 are omitted in <sup>r<sup>1</sup>r<sup>4</sup></sup>.

\* The text and translation, with notes, of 42-45 have been printed in Album-Kern, pp. 334 and 337.

43. That in which eight inflexions are employed in various senses, sages call a noun, when there is a distinction of number and gender.

विभक्तयः<sup>hr<sup>3</sup>r<sup>1</sup>m<sup>1</sup></sup>, विभूतयः<sup>fr</sup>.

44. That notion which, connected with many actions, becoming a later from an earlier<sup>a</sup>, (and yet being) but one, is effected by the development of the action, they call by the term 'verb.'

क्रियामिनिर्वृत्तिवशेन<sup>m<sup>1</sup>r</sup>, क्रियामिनिवृत्ति<sup>f</sup>, क्रियामिनिर्वृत्तवशेन<sup>h</sup>, क्रियामिनिवृत्तिवशेन<sup>bfr</sup>.—सिद्ध<sup>m<sup>1</sup>bfr</sup>, सिद्धा<sup>h</sup>.

\* That is, which expresses sequence of time: the expression is taken from Nirukta i. 1.

45. When there is a becoming which arises from the development of an action, and which is designated by a term with a primary suffix, and which is joined with number, inflexion (or) indeclinable form (*avyaya*), and gender, then it is to be regarded as a substantive (*dravya*).

क्रियामिनिर्वृत्ति<sup>m<sup>1</sup>r<sup>fb</sup></sup>, क्रियामिनिर्वृत्त<sup>h</sup>.—ऊदन्तश्चन्द्रामिहितो<sup>hm<sup>1</sup>fr</sup>, ऊदन्तश्चन्द्रमिहितो<sup>b</sup>.—विभक्त्यवयव<sup>hm<sup>1</sup>r</sup>, विभक्त्यवयव<sup>fk<sup>1</sup>b</sup>. The end of the *varga* is here marked by <sup>Q</sup> in <sup>hm<sup>1</sup>bfr</sup>.

## 10. Examples of different kinds of formulas.

46. Hear now, in succession, how the seers formerly with terms of different kinds saw their various utterances here.

विधिधानीह<sup>hr<sup>3</sup>r<sup>4</sup>m<sup>1</sup>bfr<sup>2</sup></sup>, विधिधान्यपि<sup>r</sup>.

47. By means of (attributing) beautiful form and so forth, praise (35) is pronounced; similarly prayer by (such terms as) heaven and so forth. The utterances which are different from these may also be of many kinds.

प्रोक्ता चागोः<sup>hr<sup>1</sup>r<sup>3</sup>br<sup>2</sup>m<sup>1</sup></sup>, प्रोक्ता चा<sup>fk</sup>, प्रोक्ताऽचागोः<sup>r</sup>.

48. In the formula 'Citra indeed' (*citra it*: viii. 21. 18) Sobhari's praise of the liberal giver is a laudation (35). (Formulas) expressive of abuse (39) appear: (e.g. the formula) 'and thy mother' (*mātā ca*)<sup>a</sup> reviles.

मन्त्रि<sup>h</sup>m<sup>1</sup>r<sup>b</sup>, मन्त्रः<sup>r</sup>r<sup>1</sup>r<sup>4</sup>, मन्त्र°<sup>r</sup>r<sup>3</sup>fk.—प्रशंसा भोवस्व<sup>h</sup>m<sup>1</sup>r<sup>b</sup>fk, प्रसंगान्नोवस्व<sup>r</sup>r<sup>1</sup>r<sup>4</sup>.—  
सोमरेः<sup>m</sup>m<sup>1</sup>, सोमरेः<sup>h</sup>hr, सोमरे<sup>b</sup>b, सोमर<sup>f</sup>fk<sup>r</sup>².—माता वेत्<sup>h</sup>m<sup>1</sup>r, माता मेत्<sup>h</sup>fk<sup>r</sup>²r<sup>1</sup>r<sup>5</sup>.

<sup>a</sup> VS. xxiii. 25; TS. vii. 4. 19<sup>3</sup>; SB. xiii. v. 2<sup>5</sup>; TB. iii. 9. 7<sup>4</sup>; ASs. x. 8. 10.

49. The stanza 'vain food' (*mogham annam*: x. 117. 6) is blame (35), while the stanza 'who me' (*yo mā*: vii. 104. 16) is a curse (39). 'What, wondrous Indra' (*yad indra citra*: v. 39. 1) is a request (35), while in the stanza 'over this world' (*abhīdam*: x. 48. 7) there is invective (39);

अङ्ग मोघमस्रं<sup>h</sup>m<sup>1</sup>r, अङ्ग मोघमस्र<sup>b</sup>b, अङ्गमोघमस्र<sup>f</sup>f, अङ्गमोघमस्र<sup>h</sup>kr<sup>2</sup>.—निन्दा  
<sup>h</sup>m<sup>1</sup>br, तिदा<sup>f</sup>fk<sup>r</sup>².

50. 'May wind waft hither' (*vāta ā vātu*: x. 186. 1) is a prayer (35); 'staves' (*daṇḍāḥ*: vii. 33. 6) is plaint (35), while the two stanzas 'I ask thee' (*prchāmi tvā*: i. 164. 34, 35) are respectively question (35) and reply (37).

दण्डेति<sup>h</sup>m<sup>1</sup>r<sup>b</sup>fk<sup>r</sup>²r<sup>5</sup>, दण्डादि<sup>r</sup>r<sup>4</sup>.—परिदेवना<sup>h</sup>m<sup>1</sup>r<sup>b</sup>, परिदेवना<sup>f</sup>fk<sup>r</sup>²r<sup>4</sup>r<sup>5</sup>.—The end of the *varga* is here marked by १० in <sup>h</sup>bfkm<sup>1</sup>.

### 11. Examples of different kinds of formulas (continued).

51. 'What was below' (*adhaḥ svid āsit*: x. 129. 5) is doubt (35); 'I was Manu' (*aham manuḥ*: iv. 26. 1) would be boasting (35); in the (stanza) 'this our sacrifice' (*imaṁ no yajñam*: iii. 21. 1) the (first) verse is called commission (36).

आसीच्च<sup>h</sup>m<sup>1</sup>r<sup>b</sup>fk, आसीदिच्छक्<sup>r</sup>r<sup>1</sup>r<sup>4</sup>.—कथयना<sup>h</sup>m<sup>1</sup>r, कथयना<sup>r</sup>r<sup>1</sup>r<sup>4</sup>bfk, कच्छना<sup>r</sup>r<sup>5</sup>.—  
उच्यते<sup>h</sup>m<sup>1</sup>r<sup>b</sup>fk, उच्यते<sup>r</sup>r<sup>1</sup>r<sup>4</sup>.

52. 'Here let him say' (*iha bravitu*: i. 164. 7) is injunction (36); the stanza 'clasp me tightly' (*upopa me*: i. 126. 7) is conversation (36); but 'not with dice' (*akṣair mā*: x. 34. 13) in the praise of dice<sup>a</sup> is prohibition and admonition (38).

संज्ञाय<sup>h</sup>bfkr, संज्ञाय<sup>h</sup>m<sup>1</sup>, संज्ञाय<sup>r</sup>r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>.—अगुपोप मे<sup>h</sup>hr<sup>3</sup>m<sup>1</sup>B, तुगुपोप मे<sup>r</sup>r.—प्रति-  
वेधोपदेशी<sup>h</sup>m<sup>1</sup>r<sup>b</sup>fk, प्रतिवेधोपदेशी<sup>r</sup>r<sup>4</sup>r<sup>5</sup>.

<sup>a</sup> That is, in the dice-hymn, x. 34.

53. 'Ho, wife' (*haye jāye*: x. 95. 1) is narrative<sup>a</sup> (36); 'of the reed to me' (*nadasya mā*: i. 179. 4) would be lamentation (36)<sup>b</sup>; 'without a husband' (*avirām*: x. 86. 9) is a vaunt (36) about oneself, while 'the lover'<sup>c</sup> (*sudevaḥ*: x. 95. 14, expresses) desire (35).

विज्ञापः खान् hr<sup>3</sup>r<sup>2</sup>r<sup>1</sup>b fkm<sup>1</sup> (no *visarga* b fkm<sup>1</sup>), विज्ञापसु r.—अवीरामाखनः hr<sup>3</sup>r<sup>4</sup>m<sup>1</sup>b fkr<sup>2</sup>, अवीरामिव माम् r.

<sup>a</sup> *Akhyāna* here corresponds to *pavitṛākhyāna* in 36. <sup>b</sup> *Vāṇa* here corresponds to *vilapitam* in 36; the latter expression is also used in *Nirukta* v. 2 with reference to the above passage (i. 179. 4). <sup>c</sup> In *Nirukta* vii. 3 this passage is, however, described as *plaint* (*paridevanā*).

54. Obeisance (37, is expressed) in (the formula of) *Śunaḥśepa*, 'Obeisance to thee, Lightning' (*namas te astu vidyute*: AV. i. 13. 1)<sup>a</sup>; but when one resolves what is expressed (with the words) 'I will be equal' (*tulyo 'ham syām*)<sup>b</sup>,

मुनःशेषि m<sup>1</sup>r. मुनःशेषि b. मुनःशेषि r<sup>6</sup>. मुनःशेषि f. मुनःशेषि kr<sup>2</sup>. (००) सत अवि r<sup>1</sup>r<sup>4</sup>.—तुखोऽहं खान् hm<sup>1</sup>r f k. तुखो ह खान् b.—Instead of 54<sup>ad</sup>, as given in the text according to hm<sup>1</sup>r b f k, a totally different line occurs in r<sup>1</sup>: यां कस्यचिन्मिह पति-चासूतमिह ते, the first *pāda* of which is the *pratīka* of a *khila* mentioned below (viii. 45).

<sup>a</sup> Cp. below, viii. 44; Meyer, *R̥gvidhāna* xxiii, xxvii. <sup>b</sup> The author here seems to have been unable to quote an example of *saṃkalpa*, and to have contented himself with giving only a definition of its meaning.

55. (there is) resolve (37); 'what, Indra, I' (*yad indrāham*: viii. 14. 1, AV. xx. 27. 1) is the prattle (37) of *Aitāsa*<sup>a</sup>; 'the harlot' (*mahānagnī*: AV. xx. 136. 5) would be a lascivious verse (37); 'bang!' (*bhuk*: AV. xx. 135. 1–3)<sup>b</sup>, again, (expresses) an obstacle (37).

स्वितशस्त्र m<sup>1</sup>h f k. स्वितशस्त्र br.—यः Bhm<sup>1</sup>r<sup>3</sup>. गुः r.—महानग्न्या<sup>a</sup> hm<sup>1</sup>r f k. महानग्न्या<sup>a</sup> b.—खान् hm<sup>1</sup>. खान् fkr<sup>2</sup>. आ b. गु r.—प्रतिराधो h d f. प्रतिराधो kr<sup>2</sup>. प्रतिरोधो bm<sup>1</sup>r (cp. above, 37).—मुनिव्यपि m<sup>1</sup>hr<sup>3</sup>f. धुनिव्यपि kr<sup>2</sup>. मुनिव्यपि br<sup>1</sup>. मुनिव्युत r.—The end of the *varga* is here marked by ९९ in hdm<sup>1</sup>f, not in bk.

<sup>a</sup> See *Aitareya Brāhmaṇa* vi. 33. 1, and *Sāyaṇa's* comment in *Aufrecht's* edition; also *Haug*, vol. ii, p. 434. <sup>b</sup> Cp. AB. vi. 33. 19, *Haug*, vol. ii, p. 435.

## 12. Further examples of different kinds of formulas.

56. 'Well, I' (*hantāham* : x. 119. 9), this (formula) is intoxication (38); 'not our own' (*na sa svaḥ* : vii. 86. 6) is denial (38); 'O Indra-Kutsa' (*indrākutsā* : v. 31. 9) is invitation (38); 'I discern not' (*na vi jānāmi* : i. 164. 37) is agitation (38).

प्रमादस्त्वैव hm<sup>1</sup>r, प्रमादस्त्वैव b, प्रमादस्त्वैव fkr<sup>2</sup>.—न स स्व hm<sup>1</sup>r<sup>3</sup>f, नमस्व kr<sup>2</sup>, नमस्व r, omitted in b.—अपहवः bhr<sup>3</sup>m<sup>1</sup>, अपहव f, अपहव k, अपहव r<sup>2</sup>, अभिज्ञवः r.—सञ्जरः hrm<sup>1</sup>, सञ्जरः fk.—56<sup>ad</sup> and 57<sup>ab</sup> are omitted in b.

57. 'Let the invoker worship' (*hotā yakṣat* : i. 139. 10) is a summons (35); 'who, to-day' (*ko adya* : i. 84. 16 or iv. 25. 1) is wonder (38); 'to his brother not' (*na jāmaye* : iii. 31. 2)<sup>a</sup>—this (stanza) is denial (38); (there is) an enigma (35) which begins 'outstretched' (*vitatau* : AV. xx. 133. 1-6)<sup>b</sup>.

आमयेऽपहवो r<sup>4</sup>, आमन्नपहवो r, आमन्नपहवो r<sup>3</sup>, आमन्नपहवो hd, आमन्नपहवो b, आमन्नपहवो fkr<sup>2</sup>, आमन्नपहवो m<sup>1</sup>.—नैवा hdm<sup>1</sup>bfk, नैति r.—प्रवस्तिहवा hr<sup>3</sup>kr<sup>2</sup>, वस्तिहवा fhm<sup>1</sup>dr (cp. 35).

<sup>a</sup> Cp. below, iv. 111. If the reading adopted in the text is the right one (*jāmaye* 'pānava na), the transposition of the negative is remarkable, and we have thus two examples of *apānava* and none of *abhiṣṭava*: see note on i. 39. <sup>b</sup> The Sandhi of *vitatādi* adds a second irregularity to this line.

58. 'Death was not' (*na mṛtyur āsit* : x. 129. 2)—this (stanza) they pronounce to be narration (36)<sup>a</sup>; 'may they be childless' (*aprajāḥ santu* : i. 25. 5<sup>e</sup>) is a curse (39)<sup>b</sup>, while 'blessed' (*bha-dram* : i. 89. 8) is a prayer<sup>c</sup> in Gotama<sup>d</sup>.

मद्रम् hdm<sup>1</sup>r, बद्रम् bkr<sup>2</sup>.—गोतमे m<sup>1</sup>, गीतमे hbfkr<sup>2</sup>. The author of i. 89. 8 (*bha-dram karṇabhāḥ*) is Gotama, that of iv. 11. 7 (*bhadram te agne*) is Vāmadeva Gautama. The former must be meant because it (and not the latter) is a good example of a prayer, and a seer would not be referred to by his patronymic when the latter belongs to two seers (Vāmadeva and Nodhas), and the context does not show which is meant. I have, moreover, preferred the reading गीतमे, as seers are regularly referred to thus in the locative (cp. i. 54, ii. 129-131), not, e.g. as गीतमे, 'in the hymn of Gotama' (but गार्त्समदे in iii. 36). (In ii. 129 hbm<sup>1</sup> have all wrongly गीतमे for गोतमे; cp. also critical note on ii. 46.)

<sup>a</sup> The same term is used to describe the same stanza in Nirukta vii. 3. <sup>b</sup> 'Curse' (39) is twice exemplified, once as *śūpa* (49), and once (57) as *abhiśūpa*. <sup>c</sup> This is the second example of *āsis* (35). *Apānava* in i. 57 (note <sup>a</sup>) would therefore not stand alone as exemplified twice. <sup>d</sup> The author of i. 89.



59. Much else of this kind can be found, and can in accordance with the application (*prayogatas*) of these (formulas) be stated to be such, when contained in stanzas, (whole) hymns, and hemistichs.

इतीदृशम्  $hm^1r^3bfr^2r^7$ , इदार्थजम्  $r$ .—प्रयोगतम्  $hm^1rfk$ , प्रयोगे तच्च  $b$ .

60. These contents (*vākyaārthāḥ*) of the formulas are properly connected with the deity belonging to the hymn; but the praise in this case is a matter of inference<sup>a</sup>.

\*तां सूक्तभागिनीम्  $hm^1bfr$ , \*तां सूक्तभागिनाम्  $r^1r^4$ , \*ता सूक्तभागिनीं  $kr^2$ .—संययती  $hm^1rb$ , संययते  $fkr^2$ .—स्वभा  $hm^1rb$ , तत्त्वा  $r^4$ , \*स्व आनु  $f$ , \*स्वा आनु  $kr^2$ .—The end of the *varga* is here marked by १२ in  $hdbf$ , and by २२ in  $k$ , not at all in  $m^1$ .

<sup>a</sup> These various forms of statement in reality imply praise of the deity with which they are connected.

### 13. The Sun and Prajāpati as the source of all.

61. Of what is and has been and is to be<sup>a</sup>, and of what moves and is stationary,—of all this some regard the Sun alone to be the origin and the cause of dissolution.

$hr^3m^1bfr^2r^7$  read  $6r^{ab}$  as in the text;  $r$  has मवभूतं मविध्यन्न जङ्गमं स्थावरं च यत् ।

<sup>a</sup> *Bhavya* is used above (i. 40) in the sense of 'present.'

62. Both of what is not and what is, this source is (really) Prajāpati, as (being) this eternal Brahma which is at once imperishable (*akṣaram*) and the object of speech (*vācya*)<sup>a</sup>.

एवा  $hm^1rbfk$ , एवा  $r^1$ .—यद्  $Bhr^3m^1$ , तद्  $r$ .—च वाचं  $hdr^3m^1b$ , च वाचं  $r^5r^7$ , च वाच  $f$ , च वाचं  $k$ , वाच्यं  $r$ .

<sup>a</sup> That is, Prajāpati is a form of the supreme Brahma, which alone is eternal (*nitya*) and, though transcending thought and speech, can be directly expressed (*vācya*) in the Vedāntist formula (cp. Vedāntasāra, § 144, and introductory stanza, ed. Böhlingk).

63. He (the Sun), having divided himself into three, abides in these worlds, causing all the gods in due order to rest in his rays.

ऊर्ल्लिख  $hr^3m^1bfr^2r^7$ , ऊर्ल्लिख  $r$ .—निवेक्ष्य स्वेषु  $hm^1r$ , निवेक्ष्यः स्वेषु  $b$ , निवेक्ष्यास्व  $f$ .

64. This (being) which, in the form of fire, abides in three forms (*tridhā*) in the worlds that have come into being, the seers adore with songs as manifested under three names.

एतद्भूतिषु hdr, एतद्भूतिषु m<sup>1</sup>, एतद्भूतिषु b, एतद्भूतिषु f, एतद्भूतिषु k, एतद्भूतिषु r<sup>1</sup>r<sup>4</sup>.—अज्ञितं hm<sup>1</sup>rbfk, अज्ञितं r<sup>4</sup>r<sup>5</sup>r<sup>7</sup>.

65. For he abides, glowing, in the interior of every being, and, with sacrificial litter spread, they adore him in the invocation as having three abodes.

एष हि hm<sup>1</sup>r<sup>3</sup>r<sup>7</sup>, एष च bfrk<sup>2</sup>, एष च r.—The end of the *varga* is here marked by १३ in bfrkm<sup>1</sup>hd.

#### 14. The three forms of Agni.

66. Here (on earth) he is by priests called Agni Pavamāna, (in the) middle (sphere), Agni Vanaspati<sup>a</sup>, but in that (celestial) world, Agni Śuci<sup>b</sup>.

पवमानोऽपि<sup>c</sup> hm<sup>1</sup>rbfk, पवमानापि<sup>c</sup> r<sup>1</sup>r<sup>4</sup>.—०निर्वन्मस्यति: Bhr<sup>3</sup>m<sup>1</sup>, ०पिषु पावकः r.—चमुष्मिन्नेव m<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, ०नेष f, ०नेव hd, ०नेष bkr.

<sup>a</sup> Agni is called Vanaspati in AV. v. 24. 2: cp. St. Petersburg Dictionary *sub voce*.

<sup>b</sup> Pavamāna, Śuci, Pāvaka are the three names in TS. ii. 2. 4<sup>3</sup>, and in the Purāṇas (see St. Petersburg Dict.). Cp. the names of Agni's brothers below (vii. 61).

67. In this world he is extolled by seers with praises as being Agni, in the middle (world) he is praised as Jātavedas, in heaven he is praised as Vaiśvānara<sup>a</sup>.

ईक्षितः r<sup>1</sup>r<sup>2</sup>r<sup>5</sup>bfk, ईक्षितः hm<sup>1</sup>r.—जातवेदाः r, जातवेदा hdm<sup>1</sup>bfk.

<sup>a</sup> The triad Agni, Jātavedas, Vaiśvānara is placed at the head of the Daivatakāṇḍa of the Naighaṇṭuka. Yāska, in Nirukta vii. 23, states that ancient ritualists took Agni Vaiśvānara to be the sun, while Śākāpūṇi considered him to be the terrestrial Agni. With the latter view Yāska substantially agrees in Nirukta vii. 31. Cp. below, ii. 17.

68. Because, taking up fluids with his rays, accompanied by Vāyu, he rains upon the world, he is termed 'Indra.'

०यं यतः सह hm<sup>1</sup>rbfk, ०यं सह संयुतः r<sup>1</sup>r<sup>4</sup>.—स युतः hm<sup>1</sup>rbfk, तु युतः r<sup>1</sup>r<sup>4</sup>.

69. Agni in this (world), Indra and Vāyu in the middle, Sūrya in heaven, are here to be recognized as the three deities<sup>a</sup>.

मध्यतो hr<sup>3</sup>m<sup>1</sup>, मध्यतो bfrk.—वायुरेव च hm<sup>1</sup>rfk, वायुरेव वा b.

<sup>a</sup> Cp. *tisra eva devatāḥ* &c. in Nirukta vii. 5, and Sarvānukramāṇi, Introduction ii. 8 (with Śaṅkara's comment).

70. Owing to the majesty<sup>a</sup> of these (deities) different names are applied (to each of them); (the diversity of names) here appears in this and that (sphere) according to the division of their respective spheres.

तत्तत्  $hm^1r$ , तत्  $fk$ , तच्च  $b$ .—तच्च तच्चैह दृश्यते  $hr^3m^1br^5r^1$ , तच्च तच्चैह दृति  $f$ , तच्च तच्चैह दृति  $k$ , तच्च तच्चोपलक्षयेत्  $r$ .—The end of the *varga* is here marked by १४ in  $hdhm^1fk$ .

<sup>a</sup> Cp. Nirukta vii. 5: *tāsām māhābhāgyād ekaikasyā api bhakṣi nāmadheyāni bhavanti*.

### 15. The Triad and the Ātman. Three forms of Vāc.

71. This is a manifestation of their power (*vibhūti*), that their names are various. The poets, however, in their formulas say that these (deities) have a mutual origin (*anyonyayonitā*)<sup>a</sup>.

नामानि यदनेकशः  $hfr$ , नामानि यदनेकशः  $k$ , यन्नामानि वेकशः  $b$ .—<sup>a</sup>द्योगिताम्  $hm^1br$ , <sup>a</sup>द्योगिताम्  $fkr^2$ .

<sup>a</sup> Cp. my Vedic Mythology, p. 16. In Nirukta vii. 4 the gods are *itaretarajannānah*.

72. These deities are designated by different names according to their sphere. Some speak of them thus as belonging to (*bhakta*) that (sphere), and chiefly concerned with it.

प्रदिष्टास्मा  $m^2rbfk$ , प्रतिष्ठास्मा  $hd$ , प्रदिष्टास्तु  $r^1$ .—तस्मात्तत्त्वत्  $hm^1fkr$ , तस्मात्तत्त्वत्  $b$ .—केचिदेवं वदन्ति ताः  $hm^1rbfk$ , नैवं केचिद्वदन्ति तु  $r^1r^4$ , ताः  $r^6$ .

73. The Soul (*ātmā*) is all<sup>a</sup> that is proclaimed to be an attribute (*bhakti*)<sup>b</sup> of those three chief lords of the world who have been separately mentioned above.

पृथक् पुरस्ताद्ये भूता  $hm^1fr$ , <sup>a</sup>बोद्धव्यता  $kr^2$ , <sup>a</sup>बोद्धव्यताः  $r^4$ , पृथक्पुरस्ताद्ये  $b$ .—लोकादि  $hm^1rbfk$ , लोकादि  $b$ , लोकादि  $r^1r^4$ .—यद्यज्ञानिः प्रकीर्त्यते  $hm^1rbfk$ , यद्यद्यज्ञानिः प्रकीर्त्यते  $r^1r^4$ .

<sup>a</sup> Cp. Nirukta vii. 4: *ātmā sarvaṃ devasya*.

<sup>b</sup> Cp. Durga on Nirukta, Bibliotheca Indica edition, vol. iii, pp. 111 and 392, last line.

74. They say that it is the energy (of the Soul) which is the weapon and the vehicle<sup>a</sup> of any (god).

Similarly (they say) that Speech (*Vāc*) is praised separately

as this (terrestrial) one, as connected with Indra (in the middle sphere), and as celestial.

तेजस्विवाः च<sup>(4)</sup> r<sup>(4)</sup>, तेजस्विवथवाः m<sup>1</sup>, तेजस्वे वथवाः h<sup>d</sup>, तेजस्वे वाथवाः r<sup>3</sup>, तेजस्वे वाथवा f, तेजस्वे वाथवः (°वत् b) br<sup>1</sup>r<sup>5</sup>, तेजस्वे वाथवा kr<sup>2</sup>.—यस्य यत् Bhr<sup>3</sup>, तस्य तत् r.

\* See Nirukta vii. 4: *ātmatvaiṣṇuṃ ratho bhavati... ātmāyudham*. Cp. BD. iii. 85; iv. 143.

75. In all those praises which are addressed to many deities, and in those joint praises which are in the dual, the (three) lords (of the world) are predominant.

वज्रदेवता सुतयो kr<sup>2</sup>, वज्रदेवतायाः सुतयो r<sup>d</sup>, वज्रदेवता या सुतयो hm<sup>1</sup>bf. The MS. evidence is in favour of a pāda of nine syllables (cp. ii. 25 and viii. 62).—दिवत्सं-सुतयश्च hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>f (°वत् f), दिवत्संततयः kr<sup>2</sup>, र्दिवत्ससुतयश्च b, इन्द्रः सुतयश्च r.—पतीनामेव hrb, पतीनामिव m<sup>1</sup>fkr<sup>2</sup>r<sup>3</sup>r<sup>5</sup>.—The end of the *varga* is here marked by १५ in idbf, not in m<sup>1</sup>k.

#### 16. The chief deity of a hymn.

76. In bringing out (*sampādayan*) the sphere, the names, and the attributes (*bhakti*) of a deity in each praise, one should here observe every possible means of doing so (*sampadam*).

देवतायाः सुतो m<sup>1</sup>r, °ताया सुतो hdbfk.

77. All who are praised with the attributes (*bhakti*) of Agni, one should sum up (*samāpayet*) in Agni, and what has the attributes of Indra, in Indra, and what is attached to Sūrya, in Sūrya.

सुतान् सर्वाण् hdm<sup>1</sup>, सुतान् सर्वाण् r, सुतां सर्वाण् b, सुतत्सर्वाण् fk, सु या सर्वाण् f. —तद्ये हdm<sup>1</sup>fk, तद्ये b, तद्ये r, तद्ये r<sup>1</sup>r<sup>4</sup>.

78. That deity to whom the oblation is offered, and to whom the hymn belongs<sup>a</sup>, will there be the chief object (of praise), not (the deity) who is praised incidentally.

निहयति hr<sup>4</sup>m<sup>1</sup> (cp. Nirukta vii. 18), निहयति rbfk. —यस्य hrbf, यस्य kr<sup>4</sup>. —सूक्तं च hm<sup>1</sup>bfk, सूक्तं तु r. —सैव तच्च hrbfk, तच्च तच्च r<sup>1</sup>r<sup>4</sup>. —प्रधानं hm<sup>1</sup>r, °ज fk, °जा b, °जो r<sup>1</sup>r<sup>4</sup>. —स्वान् hrbfk, स्वा b, सी r<sup>1</sup>r<sup>4</sup>. —या सुताः hdm<sup>1</sup>f, या सुता b, या सुया k, याः सुताः r.

<sup>a</sup> Cp. Nirukta vii. 18: *yas tu sūktam bhajate, yasmai havir nirupyate*.

79. Thus the rule about these three (gods) has been stated in a general way. But after it has thus been stated in general, the list (of the gods is as follows) in detail.

इति  $hm^1rbfk$ , इह  $r^1r^4$ .—एतेषाम्  $hm^1rbf$ , एषेषाम्  $kr^3$ .—समासेनेवमुक्तसु  $hm^1rbfk$ , समापद्यन्तु तत्सर्वम्  $r^1r^4$ .

80. For the detailed account of the names of each must necessarily be known, since it is impossible to know the formulas without cognisance of the names<sup>a</sup>.

वाचां  $m^1br^1r^5$ , वाचा  $hrfk$ , वाचः  $r^4$ .—मंचः श्रवो  $f$ .—The end of the *varga* is here marked by १६ in  $hdbm^1$ , not in  $fk$ .

<sup>a</sup> Op. above, i. 2, 4.

#### 17. Names of deities enumerated.

81. Even unembodied beings, the great sages, the seers, have also lauded as deities here, to the best of their ability, in their various praises :

सत्वाब्<sup>a</sup>  $hrfk$ , सामाब्<sup>a</sup>  $b$ .—देवतावद्  $r^1r^4$ , देवता च  $rbfk$ , देवतां च  $hd$ .— $8r^{ed}$  is the reading of  $hdrfk$ ; तुद् - - - च तासु ता क्षुतिष्विह  $b$ .

82. (the seers) by whom Agni, Indra, Soma, Vāyu, Sūrya, Brhaspati, the Moon, Viṣṇu, Parjanya, Pūṣan, the Rbhus, the Aśvins,

येस्त्वपिर्  $rbf$ , येस्त्वपिर्  $k$ , येरपिर्  $r^4$ , यस्त्वपिर्  $hdm^1$ .—पूषा वायूमवो  $hdr$ , पूषा वायूमवो  $f$ , पूषा वायूमवो  $k$ , एषा वायूमवो  $b$ , पूषोषा मृगवो  $r^1r^4$ .

83. the Two Worlds, the divine Maruts, Earth, the Waters, Prajāpati, and the divine Mitra-Varuṇa, separately, and both together,

देवो च  $m^1br$ , देवो हि  $hd$ , देवो विं  $fk$ .—सह च  $fk$ , त्र्यह च  $b$ , च सह  $m^1$ , च मह  $hd$ .—तामुनी  $hbrfk$ , ता उनी  $m^1$ .

84. the All-gods, Savitr, Tvaṣṭr (who is) regarded as the fashioner of forms, the Steed, Food, Priests, the Bolt, the Pressing-stones, (all these deities) furnished with cars,

मतः  $hrfk$ , मद्यः  $b$ , सुद्यः  $r^4$ .—रचसंयुताः  $bfk$ , \*सं-उतां  $b$ , \*संयुतः  $r$ , \*संयुतः  $r^4$ .

85. are praised separately in their various hymns and stanzas by their names : these (names) of theirs in their respective praises I will declare in order.

सूतेर्हमिह hrbfk, सूतेष्वु च r<sup>4</sup>.—The end of the *varga* is here marked by १७ in hdbfm<sup>1</sup>, not k.

### 18. Characteristics of hymns to Agni, Indra-Vāyu, and Sūrya.

86. One should determine a formula to be addressed to Agni when distinguished by the characteristic marks of Agni, which on the one hand consist chiefly of the five oblations (*havispankti*), and on the other (are) simple invocations by name.

हविष्यङ्गि<sup>a</sup> hr<sup>3</sup>r<sup>4</sup>m<sup>1</sup>, हविष्यङ्गिः tk, हविषाङ्गिः b, हविष्यङ्गिः r.

87. A formula addressed to Indra is distinguished by the characteristic marks of Vāyu as well as of Indra, and by denominations of the bolt, by mighty activity<sup>a</sup>, and by might.

सञ्जते hm<sup>1</sup>rbf, सञ्जते k, सञ्जितम् r<sup>4</sup>.—नामधेयेषु hm<sup>1</sup>rbfk, नाममिह r<sup>1</sup>r<sup>4</sup>.—बलकृत्वा hm<sup>1</sup>rf, बलकृत्वा bk.—बलेन hm<sup>1</sup>rf, बलेन k, बलेन b.

<sup>a</sup> The same expression, *balakṛtā*, is applied to Indra in Nirukta vii. 10.

88. (A formula) addressed to Sūrya (is distinguished) by the characteristic marks of Sūrya, as well as by all qualities relating to brilliance, and by those denominations of the moon by which it (the moon) here belongs to the hymn.

सर्वेषु hr<sup>4</sup>bfr<sup>2</sup>, सर्वेषु rm<sup>1</sup>.—नामधेयेषु Bhr<sup>3</sup>, नाममिहैव r.—मजतेऽच येः hrfk, सजते च येः b, मजते च यः r<sup>5</sup>r<sup>7</sup>, मजतेऽस्मिन्नेः r<sup>4</sup>.

89. All such (hymns) of any (seer) here which (authorities) cannot determine by mention of the denominations of these deities, (must be determined) in some other way than this.

अवस्यत्यतो hr, अवस्यंततो m<sup>1</sup>, अवस्यत्यतो bfr<sup>3</sup>r<sup>4</sup>.

90. Let this application of these (three) lights<sup>a</sup> take place in the three worlds (respectively): a wise man knowing the formulas does not fail in the application.

अद्य hm<sup>1</sup>r, इद्यं bfk.—प्रद्योमस्त्वितिषां hm<sup>1</sup>rfk, प्रद्योमस्ति तेषां b.—ज्योतिषां चिषु hm<sup>1</sup>r, ज्योतिःषु चिषु r<sup>2</sup>r<sup>4</sup>, ज्योतिष्वनुषु b, ज्यो षु चि च fk.—वर्तताम् m<sup>1</sup>, वर्तताम् bfk, वर्तताम् hd.—The end of the *varga* is here marked by १८ in hdm<sup>1</sup>bf, not in k.

<sup>a</sup> Cp. i. 97 and Nirukta vii. 20.

### 19. The three Agnis.

91. Because this (terrestrial Agni) is led<sup>a</sup> (*nīyate*) by men, and that (celestial Agni) leads him from this (world), therefore these two (Agnis), while having the same name, have performed their work each separately.

इयं वृमिर् br, यममिर् hm<sup>1</sup>, यत्नमिर् fk.—च तम् hm<sup>1</sup>r bfk, सकृत् r<sup>4</sup>.—चक्रतुः hm<sup>1</sup>, चक्रतुः b, चक्रतु fk, च क्रतुः r.

<sup>a</sup> The root *si* being etymologically connected with the second part of the name (cp. *nīḥ paraḥ* in Nirukta vii. 14).

92. Because he is known (*vidyate*) when born (*jātaḥ*)<sup>a</sup>, or because he is known (*vidyate*) here by creatures (*jātaiḥ*), therefore these two, while having an identical name (i. e. *jātavedas*), pervade (*samāpnutāḥ*)<sup>b</sup> both worlds<sup>c</sup> (separately).

हि जातः सन् r<sup>4</sup>, हि जातस्व hm<sup>1</sup>b, हि जतस्व f, हि यत्नस्व kr<sup>2</sup>, च जातस्व r. That जातः सन् must be the correct reading, in spite of the almost universal जातस्व, is apparent from ii. 30; cp. मध्यमस्व for मध्यमः स in ii. 44, and द्वारस्व for द्वारसु in iii. 6.—यद्वाच hm<sup>1</sup>r b, यद्वाच k, यद्वाच r<sup>4</sup>.—नामानौ hm<sup>1</sup>fk, नामानाश् br. (The hiatus is doubtless original, though not metrically necessary, because the word belongs in sense to इमौ, not to उमौ), उमौ omitted in f.—समाप्नुतः hrf, समाप्नुतः m<sup>1</sup>b k, समप्नुतः r<sup>4</sup>.

<sup>a</sup> This etymology differs from the first of the five given in Nirukta vii. 19, but the second is identical in sense with the second of Yāska (*jātāni veda tāni vainaṇ viduḥ*). Three others (agreeing with Yāska) are given below (ii. 30, 31). <sup>b</sup> *Samāpnutāḥ* (cp. r<sup>4</sup>) would be the usual word in this sense. <sup>c</sup> That is, the terrestrial and the celestial.

93. He (Agni), as the middlemost of these (three), shines in the air discharging (rain)<sup>a</sup>: thus some (names) of Agni are mentioned only incidentally.

विष्वज्जयम् hdm<sup>1</sup>r, विष्वज्जयम् f, विष्वज्जयम् b, विष्वज्जयम् kr<sup>2</sup>, खवमिरयम् r<sup>4</sup>.—एतिषां hr bfk, एकसु r<sup>4</sup>.—कण्वन्ते hr<sup>2</sup>, कण्वन्ते m<sup>1</sup>r, कण्वन्ते r<sup>4</sup>, कण्वन्ते bfk.

<sup>a</sup> Cp. ii. 59: *visrjana apaḥ*; also i. 68: *varṣati*.

94. This (terrestrial) Agni is hairy (*keśi*) with flames, and the middle one with lightnings, while that (celestial) one is hairy with rays : therefore (the poet) calls them hairy ones (*keśinah*)<sup>a</sup>.

अर्विनिः केक्ष्यं hdm<sup>1</sup>r<sup>5</sup>, अर्विनिः केक्ष्यं f, अर्विनिः केक्ष्यं r<sup>2</sup>, अर्विनिः केक्ष्यं k, अर्विनि केक्ष्यं b.—वैव hm<sup>1</sup>b<sup>1</sup>fk, खेव r<sup>3</sup>r<sup>4</sup>, वेव r.—असौ तु r, असौ जु fk, असौ तु hdm<sup>1</sup>, अखौ तु b.—तेनेवाग् m<sup>1</sup>r, तेन वाग् r<sup>4</sup>, तेनेग् hd, तेनेवाम् b, ते ताग् fk.

<sup>a</sup> Cp. Nirukta xii. 25-27, and below, ii. 65.

95. Now owing to the separate nature of these three hairy ones here, they are distinguished in their specific characters (*prakriyāsu*) in the stanza, 'Three hairy ones' (*trayaḥ keśinah*)<sup>a</sup>: i. 164. 44).

संक्षयते hdr, संक्षयते m<sup>1</sup>, संक्षयते fk, संक्षयते b.—प्रक्रियासु चयः केक्षिण इत्युचि hm<sup>1</sup>r<sup>1</sup>fk (यत्युचि fk), प्रक्रिया-----b [the same lacuna similarly marked occurs in f, but has been filled in by another hand, leaving the space under the last two short horizontal lines unoccupied], प्रकृष्टानि कृतवच्च हवीषि च r<sup>4</sup>.—The end of the *varga* is here marked by १९ in hdbfm<sup>1</sup>, not in k.

<sup>a</sup> Cp. Sarvānukramāṇi on RV. i. 164.

**20. Agni, Jātavedas, Vaiśvānara: essentially identical, but distinguished.**

96. It is impossible to explain their production (*prasūti*) or their power, sphere, and birth<sup>a</sup>: for the whole of this world is pervaded by them.

न वेवेषां bfk, न वेवेषां hdm<sup>1</sup>, न वेवेषां r, न वेवेषां r<sup>4</sup>.—विभूतिस्त्राणञ्च वा hdr<sup>3</sup>m<sup>1</sup>f kr<sup>2</sup>, विभूतिस्त्राण-- वा b, विभूतिः स्त्राणञ्च वा r. Cp. विभूतिस्त्राणसंभवम् i. 104. ii. 20.

<sup>a</sup> Because they are really identical, as explained in i. 97, and therefore cannot be said to have different origins, abodes, and powers.

97. Agni is contained in (*śrita*) Vaiśvānara, Vaiśvānara is contained in Agni; Jātavedas is in these two; thus these two (lights) are two (forms of) Jātavedas<sup>a</sup>.

वेद्यानरं hm<sup>1</sup>r<sup>1</sup>b<sup>1</sup>fk, वेद्यानरे r<sup>1</sup>r<sup>4</sup>.—अपि hm<sup>1</sup>r<sup>1</sup>b, अपि fk, अपी r<sup>1</sup>r<sup>4</sup>.—वेद्यानरः m<sup>1</sup>r, वेद्यानर hdbfk.—जातवेदासु Bhm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>, जातवेदासु r.—तथेते hm<sup>1</sup>b, तथेते fk, तथेनौ r<sup>1</sup>r<sup>3</sup>r<sup>2</sup>r<sup>5</sup>, तथेव r.—जातवेदसौ Bhdm<sup>1</sup>r<sup>1</sup>r<sup>3</sup>, जातवेदसि r.

<sup>a</sup> Cp. above, i. 90, and Nirukta vii. 20: *ete ullare jyotiṣi jātavedasā ucyete*.



98. The divine nature of each god here (is derived) from their belonging to the same world, from their having one and the same birth, and from brilliance being inherent in them; at the same time (*ca*) they appear praised separately<sup>a</sup>.

ॐ कवातत्वाद् hdr, वैकवातत्वाद् m<sup>1</sup>, वैकव्याच्च r<sup>1</sup>r<sup>4</sup>, वैकवाताच्च b, वैकवाच्च fk.—  
आग्निमत्वाच्च तेजसः hm<sup>1</sup>r, स्वा तु तेजसः b, स्वा सु तेजसः fk, स्वाच्च तेजसः r<sup>1</sup>r<sup>4</sup>.—तस्य  
तस्यैह hm<sup>1</sup>r, यस्य यस्यैह r<sup>1</sup>r<sup>4</sup>, तस्य तस्य ह fkr<sup>2</sup>s<sup>5</sup>, तस्य तस्याह b.—देवत्वं hm<sup>1</sup>r fk, देवस्य  
b.—च पृथक्कुताः hm<sup>1</sup>r<sup>3</sup>fkr<sup>2</sup>, ते पृथक्कुताः r, कुतिषु कुताः r<sup>4</sup>, कुषु कुता b.

<sup>a</sup> Though identical in abode, origin, and nature, they are praised as separate deities in the hymns, as stated in the next śloka (99). Cp. below, i. 101.

99. When we speak of (a hymn) as addressed to Agni, the terrestrial one in that case owns the hymn (*sūktabhāṣā*). When a hymn is stated to be addressed to Jātavedas, the middle (Agni) has been taught (as the object of praise) in it.

यत्वापेयम् hm<sup>1</sup>r<sup>4</sup>f, यत्वापेयम् r<sup>3</sup>, यं स्वापेयम् b, यत्वापेयम् r.—ब्रूमः r, ब्रूमस् hm<sup>1</sup>,  
ब्रूम b, ब्रूय fk.—सूक्तमाह तच्च hm<sup>1</sup>r b fk, सूक्तं मत्तया तु r<sup>1</sup>r<sup>4</sup>.—स्युतः hm<sup>1</sup>br, (म्) स्यतः fk.

100. Or when again we speak anywhere of (a hymn) as addressed to Vaiśvānara, Sūrya is in that case to be recognized in the praise of Vaiśvānara to be the owner (*bhāṣā*) of the hymn.

सूर्यः hm<sup>1</sup>r<sup>3</sup>, सूर्य r b fk.—तच्च hm<sup>1</sup>r fk, तस्य b.—The second line in r<sup>1</sup>r<sup>4</sup> appears  
as सूर्यमत्तस्य सूर्यस्य श्रेयो विद्यानरो दिवि.—The end of the *varga* is here marked by  
२० in hdm<sup>1</sup>bf, not in k.

## 21. The deities of the three worlds in the descending series.

101, 102. Now the terrestrial and the middle (Agni) are seen to be produced (*prasūta*) from the sun: at each sacrifice (the priest), wishing to perform the litany to Agni and the Maruts according to the descending series (which is) the reverse of the ascending series<sup>a</sup> of these three worlds, begins with a hymn to Vaiśvānara<sup>b</sup>;

इष्टौ hm<sup>1</sup>r, इष्टौ r<sup>1</sup>r<sup>4</sup>, इष्टौ fkr<sup>2</sup>, इष्टौ b.—शस्त्रं hm<sup>1</sup>r f, शस्त्र k, शस्त्रं b, शस्त्रं  
r<sup>3</sup>.—प्रतिपद्यते hdr b fk, प्रतिपाद्यते m<sup>1</sup>.

<sup>a</sup> That is, earth, air, heaven. <sup>b</sup> That is, Sūrya in heaven. The wording is for the most part identical with that of Nirukta vii. 23: *eṣāṃ lokānām . . . roṇāt pratyava-roṇāt cikīrṣitaḥ . . . hotāgnimūrute śāstre vaiśvānariyeṇa sūktena pratipadyate*.

103. Then he lauds next the deities of the middle sphere, Rudra and the Maruts, (and) again<sup>a</sup> this (terrestrial) Agni in the Stotriya<sup>b</sup>.

मध्यस्थाना hrb, मध्ये स्थानाद् f, स्थाना k, मध्यस्थानां m<sup>1</sup>.—इद्ं hdr<sup>3</sup>m<sup>1</sup> (cp. Nirukta vii. 23), इद्ं f, इद्ं rbk.—स्तोत्रिये hm<sup>1</sup>rfk, स्तोत्रिये b.

<sup>a</sup> That is, in the third place, on earth. <sup>b</sup> Which is peculiar to Agni: see Roth, Erläuterungen, on Nirukta vii. 23, where Yāska remarks *tata āgachati madhyasthānā devatāḥ, rudraṃ ca marutāś ca, tato 'guṃ iḥasthānam: atraiva stotrīyaṃ śamsati*.

104. Just as this has been said of these (three) as arising from (their different) powers and spheres<sup>a</sup>, so it also appears here in its respective place (as applicable) to the god of gods (Prajāpati)<sup>b</sup>.

यद्येतद् hr<sup>3</sup>r<sup>4</sup>m<sup>1</sup>bfr<sup>2</sup>, तद्येतद् r.—तथा च Bhr<sup>3</sup>m<sup>1</sup>, यथा च r.

<sup>a</sup> I take *vibhūti-sthāna-sambhavam* as a bahuvrīhi (as in ii. 20); *vibhūti-sthāna-janma* in i. 96 is a dvandva. <sup>b</sup> Of whom these three are manifestations; see i. 62, 63, and cp. 73.

105. Whatever (appears) anywhere as belonging to the sphere of earth, and as contained in the terrestrial Agni, attend to all that (now) being told in due order.

—मृत्तमिहोद्भूतं hm<sup>1</sup>b, वायुमिश्रितम् rk, वायुमिश्रितम् r<sup>1</sup>r<sup>4</sup>f, वायुमिश्रितम् r<sup>5</sup>.—  
०पृथ्वी hm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>, ०पृथ्वी f, ०पृथ्वी bkr.—निबोधत hm<sup>1</sup>r, निबोधता fk, निबोधतः b.—The end of the *varga* is here marked by २१ in hdbfk, not in m<sup>1</sup>.

## 22. The deities representing terrestrial Agni.

106. Jātavedas is contained in Agni, Vaiśvānara is contained in Agni; so also are Dravinodas, and Fuel (*idhma*), and Tanūnapāt is contained in Agni<sup>a</sup>.

जातवेदाः अतो hdr, जातवेदा अतो bfk (यु० f).—वैश्वानरः अतः hm<sup>1</sup>rb, ०र अतः fd, ०र अतः k.—The second pāda of 106 is identical with the second of 97.

<sup>a</sup> The deities enumerated in *vargas* 22, 23 (106-114) correspond to the list of terrestrial deities in Naighaṇṭuka v. 1-3, the only essential difference being that Jñ (a goddess of the middle sphere, in Naighaṇṭuka v. 4) is added in 112. The sequence of the sixteen names in Naighaṇṭuka v. 1, 2 is also followed without deviation (106-109<sup>ab</sup>). There are, however, some variations (which will be noted below) both in the sequence and the form of the names enumerated in Naighaṇṭuka v. 3 (109<sup>cd</sup>-114). The twelve Āpri deities (Idhma-Svāhākṛtayaḥ: Naighaṇṭuka v. 2) are again enumerated in connexion with RV. i. 13 (ii. 147-150) and the etymology of these names is discussed in ii. 158, iii. 1-30.

107. *Narāsaṃsa* is contained in him, in him<sup>a</sup> is contained *Īlā*, the Litter and the Divine Doors are contained in this<sup>a</sup> Agni.

नराशंसः अि<sup>०</sup>r, नराशंस अि<sup>०</sup>hdm<sup>1</sup>bf, नराशंसा अि<sup>०</sup>k.—विनमेनम् m<sup>1</sup>fkr, वितमेनम् hdr<sup>3</sup>, वितमेतम् b, वितमेतस् r<sup>4</sup>.—खिलः hdm<sup>1</sup>, खः bfrk.—पिनेनम् hdm<sup>1</sup>r, पिनेतम् b, पिनेव तु fk.—संजिताः m<sup>1</sup>dfkr, संजता b.

\* The correct form at the beginning of the pāda here and in 111 would be *enam*; I have, however, kept *enam* as the form favoured by the best MSS., and as the only form otherwise occurring in every śloka from 107 to 114.

108. *Night and Dawn*<sup>a</sup>, and the two *Divine Sacrificers* are contained in him; and the *Three Goddesses* are contained in him, and *Tvaṣṭr* is contained in him.

देव्यो fr<sup>5</sup>, all the rest (hdm<sup>1</sup>bkr) देव्यौ (देव्या होतारा Naighaṇṭuka v. 2).—होतारा-वेतदाश्वयो hm<sup>1</sup>r, होतारावेतदाश्वयो r<sup>4</sup>, होतारावेतदाश्वयो b, होतारावेतदाश्वयो k, होतारावेतदाश्वयो f, होतारावेतदाश्वयो r<sup>7</sup>.—देव्यस् bfrk, देव्यः m<sup>1</sup>, देव्यास् hr<sup>3</sup>d.—तिस्रः अि-ताश्विनं r, तिस्रश्चिताश्विनं b, तिस्रश्चिताश्विनं fk, तिस्रः अिता द्वेन hm<sup>1</sup>.

\* *Naktoṣāsā*, also ii. 148 (*naktoṣāsan*, iii. 8), while Naighaṇṭuka v. 2 has *upāsūnaktā*.

109. *Vanaspati* is contained in him, also the *Svāhākṛtis*; and<sup>a</sup> the Steed, and the Bird, and the Frogs are contained in him.

वेनं hm<sup>1</sup>r, वेतं b, वेवं fkr<sup>2</sup>.—वेतदाश्वयोः hm<sup>1</sup>rb, वेतदाश्वयोः fkr<sup>2</sup>.

\* The following thirty-seven names, including the eight pairs at the end (109<sup>ad</sup>–114), correspond to the thirty-six in Naighaṇṭuka v. 3, to which *Īlā* is added in 112 from v. 4.

110. And the Pressing-stones are contained in him, and the Dice<sup>a</sup>, also *Narāsaṃsa*<sup>b</sup>, the Car, and the Drum, and the Quiver (are contained) in him, the Handguard, the Reins, the Bow;

आवाशम् m<sup>1</sup>rb, आवाशम् hdr<sup>3</sup>, आवाशम् f, आवाशम् kr<sup>2</sup>.—विनमशास् m<sup>1</sup>r, विनमशास् hd, वितमशास् r<sup>4</sup>, विनमशास् fkr<sup>2</sup>, वितमशास् b.—अश्विनं hr<sup>3</sup>m<sup>1</sup>, अश्विनं r<sup>7</sup>, अश्विनं fk, अश्विनं b.—मीश्वो hm<sup>1</sup>r, मीश्वो b.—नराशंसस् is the reading of all the MSS., as well as of two of the Naighaṇṭuka (see Roth, p. 27).

\* The sequence of the names in Naighaṇṭuka v. 3 is *akṣāḥ, grāvāṇaḥ*.<sup>b</sup> *Narāsaṃsa* has already occurred above (i. 107) as a terrestrial deity (= Naighaṇṭuka v. 2) and the corresponding form in the text of Naighaṇṭuka v. 3 is *nārāsaṃsaḥ*, which is the form explained by Yāska, Nirukta ix. 9 (*yena narāḥ praśasyante sa nārāsaṃso maniraḥ*), quoting RV. i. 126. 1 as an example (cp. below, iii. 154).—The end of the *varga* is here marked by २२ in bm<sup>1</sup>dfk.

## 23. Terrestrial deities connected with Agni (continued).

111. And the Bowstring is contained in him, and the Arrow and contained in him are<sup>a</sup> the Whip, the Bull, and the Mallet in him the Draught and the Mortar<sup>b</sup>.

अग्निं चाश्वजनीं hm<sup>1</sup>rf, अग्निं चाश्वजनीं kr<sup>2</sup>, अग्निं चाश्वजनीं r<sup>4</sup>, अग्निं चाश्वजनीं b.—वेधम् hr<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, वेधम् b, वेधम् r<sup>4</sup>, वेधम् rkr<sup>2</sup>, वेधम् f.—एवं hd, एतं br, ऐवेतं fk.

<sup>a</sup> *Śritā* (= *śritāḥ*) is the plural agreeing with *śvājani*, *vr̥ṣabhaḥ*, and *drughaṇāḥ*.  
<sup>b</sup> *Ulūkkalam* comes before *vr̥ṣabhaḥ* in *Naighaṇṭuka* v. 3.

112. And the Rivers (are contained) in him, and the Waters and all the Plants; Rātrī, Apvā, Agnāyī, Aranyānī, Śraddhā, Ilā<sup>a</sup>, and Prthivī<sup>b</sup>.

सर्वा जीवधय इ hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, सर्वा जीवधयः सह f, सर्वाजीवधयः सह kr<sup>2</sup>, सर्वा जीवधयः सह b, सर्वाजीवधयस्य र.—रात्र्यप्वापाय्य<sup>a</sup> hd, रात्र्यप्वापाय्य<sup>a</sup> r<sup>3</sup>r<sup>5</sup>, रात्र्यप्वापाय्य<sup>a</sup> m<sup>1</sup>, रात्र्यप्वापाय्य<sup>a</sup> r, रात्र्यप्वापाय्य<sup>a</sup> fkr<sup>2</sup>.—रक्षानी hm<sup>1</sup>r<sup>3</sup>fkr<sup>2</sup>r<sup>5</sup>, रक्षानी b, रक्षानिः r.—अद्विक्ता hdm<sup>1</sup>, अद्विक्ता fkr, अद्विक्ता b, अद्विक्ता र<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> *Ilā* does not occur in *Naighaṇṭuka* v. 3, but is taken from v. 5. <sup>b</sup> These feminine deities correspond to the nine (with the addition of *Ilā* from v. 5) in *Naighaṇṭuka* v. 3, the first four being in the same order. They recur below (ii. 73-75), where *Ilā* is omitted, *Uṣas* and *Sarasvatī* appearing instead.

113. And the two Ends of the Bow belong to him and the Two Worlds<sup>a</sup> forming a pair, and Pestle and Mortar<sup>b</sup> (belong) to him, and the two Oblation-carts as they are called.

मज्जेति br<sup>1</sup>r<sup>4</sup>r<sup>5</sup>, मज्जेति hdm<sup>1</sup>r<sup>7</sup>fk.—एवालीं hm<sup>1</sup>r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>, एवालीं b fkr.—च रोदसी hm<sup>1</sup>rf, च रोदसी b, तु रोदसी k, तु रोदसी r<sup>2</sup>.—ऋक्षे चैनं hm<sup>1</sup>fkr, ऋक्षे एव r<sup>1</sup>r<sup>4</sup>, ऋक्षं वेतं b.

<sup>a</sup> *Rodasī* for the *dyāvāprthivī* of *Naighaṇṭuka* v. 3. <sup>b</sup> *Musalolūkkale* for the *ulūkkalamusale* of *Naighaṇṭuka* v. 3.

114. The two Fostering (goddesses)<sup>a</sup> and the two worshipped with strengthening oblations<sup>a</sup> (are contained) in him, and the Vipās together with the Śutudrī, and the two Agnis, the divine Śuna and Sira<sup>b</sup>, are contained in him.

ऋती चैनं hm<sup>1</sup>br, ऋतीचैनं fkr<sup>2</sup>, ऋतीचैनं r<sup>1</sup>r<sup>4</sup>.—विपाद् सह hm<sup>1</sup>rf, विपाद् सह b.

विषादः k.—चापी चेतदाश्रयो hm<sup>1</sup>r, चापी चेतदाश्रयाः b, चापि चेतदाश्रया f (°र्षा f) kr<sup>2</sup>, विषाचेतदाश्रयो r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Cp. Nirukta ix. 41, 42. <sup>b</sup> Explained by the commentators as Indra and Āditya: see Roth on Nirukta ix. 41, and the various views stated below, v. 8.

115. This World<sup>a</sup> and the morning Soma pressing which is performed at the sacrifice, and the two seasons, Spring and Autumn<sup>a</sup>, the Anuṣṭubh<sup>b</sup> (metre) and the Trivṛt Stoma;

लोकोऽयं hm<sup>1</sup>r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>, लोको वै b, लोके वै rkr<sup>2</sup>.—प्रातः सवनं hm<sup>1</sup>r<sup>1</sup>rk, प्रातः यवनं b.—चतुर्ं hm<sup>1</sup>r, चतुर्ं f, चतुर्ं k, चतुर्ं b.—गृह्यथो विवृत् hm<sup>1</sup>r<sup>1</sup>f, गृह्यत् ओ विवृत् k, गृह्याय गृवृत् b, गृह्य च यस्मिन्वृत् r<sup>1</sup>r<sup>4</sup>.—The end of the *varga* is here marked by २३ in hm<sup>1</sup>b<sup>1</sup>rk.

<sup>a</sup> This and the following four and a half ślokas (115–120<sup>ab</sup>) are based chiefly on Nirukta vii. 8. The objects there enumerated as belonging to the sphere of Agni (*agnibhakti*) are: *ayaṃ lokaḥ prātaḥsavanam vasanto gāyatrī trivṛtstomo rathamtarāṃ sāmā ye ca devaganāḥ samāmnātāḥ prathame sthāne . . .* From Nirukta vii. 11 are borrowed *śarad* and *anuṣṭubh*, which, besides the *ekaviṃśastomaḥ* and the *vatrājaṃ sāmā*, are there described as abiding on earth (*prthivyāyatanāni*). <sup>b</sup> *Anuṣṭubh* is curiously inserted between *stomaḥ* and *trivṛt*, doubtless for metrical reasons. A similar distortion of the natural order of the words occurs in ii. 13 (*asau, tṛtiyaṃ savanam, lokaḥ*).

#### 24. Other deities associated with Agni.

116. the Gāyatrī, the Ekaviṃśa (Stoma)<sup>a</sup>, the Rathamtara chant and the Vairāja chant<sup>a</sup>, the Sādhyas and the Āptyas with the Vasus<sup>b</sup> (belong to the sphere of Agni).

यस सप्त hm<sup>1</sup>r, यस सप्तं b, यस सप्तं fkr<sup>2</sup>.—आप्याय hm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>b, आप्याय fk, आप्याय r.

<sup>a</sup> See 115, note <sup>a</sup>. <sup>b</sup> These three groups take the place of the general statement of the Nirukta vii. 8 (the divine groups of the first sphere), but none of these three groups belongs to the terrestrial region according to Naighaṇṭuka v. 5, 6.

117. With Indra and the Maruts<sup>a</sup>, with Soma and Varuṇa, with Parjanya and the Seasons, and with Viṣṇu<sup>b</sup> he shares praise.

चरणेव hdrfk, चरयस्व b.

<sup>a</sup> The Maruts are not mentioned in Nirukta vii. 8, but only Indra, Soma, Varuṇa, Parjanya, R̥taṇas as deities sharing praise with Agni (*asya samastavikā devāḥ*). <sup>b</sup> According to Nirukta vii. 8 Agni shares only sacrifice, but not praise in the RV. with Viṣṇu (*agnā-siṣṭavanam havir, na tv rk samastavikī dastatayiṇ vidyate*). See Roth, Erläuterungen, p. 104.

118. This same Agni shares sovereignty with Pūṣan<sup>a</sup> and with Varuṇa. One who knows the essential meaning (of the formulas) should connect<sup>b</sup> the deity (and) the oblation by means of the formulas.

पूष्णा च hr, पूषा च m<sup>1</sup>, पुंसा च r<sup>6</sup>r<sup>7</sup>, पुंसो च fb, पुंश्च kr<sup>2</sup>.—संयोजयेद् r<sup>1</sup>r<sup>4</sup>, संयुयते hdm<sup>1</sup>rbfk.—हविः hm<sup>1</sup>rb, विः f, विदः k, विदुः r<sup>2</sup>.

<sup>a</sup> This probably alludes to the remark in Nirukta vii. 8 (similar to that regarding Viṣṇu: see above, 117, note <sup>b</sup>), that Agni-Pūṣan share an oblation, but not any invocation in the dual (*agnāpauṣṇam haviḥ, na tu samstavaḥ*). Yāska, however, quotes the verse RV. x. 17. 3 as invoking Agni and Pūṣan separately (*vibhaktistuti*), though not in the dual.

<sup>b</sup> Though the MSS. of both A and B read *samstūyate*, and only r<sup>1</sup>r<sup>4</sup> *samyojayet*, I have chosen the latter reading, as it is impossible to construe the former. I assume *samstūyete* to have been an early gloss meant to explain *samyojayet*, and to have been substituted for the word in later MSS. in the form of *samstūyate*. I take the meaning of the line as given in the text to be as follows: 'one who knows the true meaning of the formulas should connect dual divinities in such a way with an oblation by means of formulas that they not only share the oblation, but share praise (*samstūyete*).' I construe *samyojayet* with the two accusatives *devatām* and *haviḥ* (cp. ii. 20, *samyag vijānan mantreṣu taṁ tu karmasu yojayet*).

119. Even though (a god) be not praised along with (another in the dual), one and the same oblation is (occasionally) offered (to both)<sup>a</sup>. The bringing of the gods, as well as the taking of the oblations (to them)<sup>b</sup>,

असंयुतस्त्रापि hdm<sup>1</sup>bf, असंयुतस्त्र वि k, असंयुतस्त्रापि r, असंयुतस्त्रापि r<sup>1</sup>r<sup>4</sup>.—सतो hrb, ततो kr<sup>4</sup>(r<sup>2</sup>r).—हविरेवं br, हविरेवं hm<sup>1</sup>r<sup>3</sup>, हविरेषा fkr<sup>2</sup>.—निदध्यते b, निदध्यते m<sup>1</sup>dbrfk.—वह्नें हविषां h (वह्नें च हविषां Nirukta vii. 8), वह्नें हविषा m<sup>1</sup>, हविषां वह्नें bfrk, हविषो वह्नें r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> This doubtless alludes to Yāska's remarks in Nirukta vii. 8 as to Agni-Viṣṇu and Agni-Pūṣan having a combined oblation, but not combined praise (*samstava*). The writer means that a combined oblation is offered to deities whose praise is combined; but even when combined praise of them cannot be found, a combined oblation may be offered them. With regard to Agni-Pūṣan, Durga remarks: *mr̥gyam udāharāṇam yena samstavaḥ*.

<sup>b</sup> This line 119<sup>ad</sup> (*devatāvāhanam*) in all the MSS. comes before 118<sup>ad</sup> (*devatām artha*<sup>o</sup>). It was probably transposed by an oversight in the archetype owing to the beginning of both lines being identical (*devatā*<sup>o</sup>). That it originally came before 120<sup>ad</sup> (*karma dṛṣṭe ca*) is both evident in itself, and is proved by Nirukta vii. 8, on which the two lines are clearly based: *atkārya karma vāhanam ca haviṣām āvāhanam ca devatānāṃ yac ca kiṃ cid dṛṣṭvīṣayikam agnikarmaitat*.

120. is his activity, and whatever moves within the ken of vision (is connected with that activity)<sup>a</sup>. Thus the whole of this great group contained in the Agni of earth has been stated.

इहे च  $hm^1rfk$ , इहे तु  $r^1r^4$ , इहेषु  $r^5r^7$ , इहेषु b. The line being clearly a paraphrase of the phrase used in the Nirukta vii. 8 (*yac ca kīṃ cid dārṣṭinīṣayikam agnikarma*), the original reading was probably *dṛṣṭes ca* or *dṛṣṭes tu* (*viṣaye*).—<sup>१</sup>चिह्नान्वाचयत् hrf, <sup>२</sup>गन्धर्व-स्यो k, <sup>३</sup>गन्धर्वस्यो b.—The end of the *varga* is here marked by २४ in  $hdm^1bfk$ .

<sup>a</sup> That is, one of Agni's activities is to make objects visible. Cp. Roth, *Erläuterungen*, p. 104: 'und alles was sich auf das Schon bezieht fällt unter seine Thätigkeit.'

## 25. The group of deities of the middle sphere belonging to Indra.

121. Now the group of the middle sphere belonging to Indra follows here, (including) the celestial cars and the group of the Apsarases.

यचेद्भो  $m^1d$ , यचेद्भो hr, याः चेद्भो f, याचेद्भो k, यस्त्वेद्भो  $br^1r^4$ .—गन्धर्वः सोऽयम्  $hdr$ , गन्धर्वो यम् b, गन्धर्वो यम् f, गन्धर्वो यः  $m^1k$ .—गन्धर्वाप्सरसां  $hdm^1r^3r^5r^7$ , गन्धर्वाप्सरसां  $bfk$ , गन्धर्वाप्सरससु  $r^1r^4$ .—The evidence of the MSS. points to <sup>१</sup>गन्धर्वाप्सरसां as the original reading. The alteration of गन्धर्वाप्सरसां to गन्धर्वाप्सरससु would easily suggest itself, and then the gen. pl. would naturally be changed (as in  $r^1r^4$ ) to the nom. for the sake of the construction.

122. In Indra <sup>a</sup> are contained Parjanya, Rudra, Vāyu, Br̥haspati, Varuṇa, Ka, Mr̥tyu, and the god Brahmanaspati;

<sup>a</sup> The deities of the middle sphere enumerated in this and the following seven ślokas (122-129) are identical with those contained in *Naighaṇṭuka* v. 4. 5. The order is, however, considerably diversified here, and two deities are added (*Sītā* and *Lākṣṇā*).

123. Manyu, Viśvakarman, Mitra, Kṣetrapati <sup>a</sup>, Yama, Tārksya, as well as Vāstospati, and also Sarasvat are here;

मनुष्य hr (मनुष्यः *Naighaṇṭuka* v. 4), मनुष्य  $m^1bfkr^2r^5$ .—यम इ  $hm^1rbfk$ , तम तु  $r^1r^4$ .

<sup>a</sup> *Kṣetrasya patih* in *Naighaṇṭuka* v. 4.

124. Apām napāt and Dadhikrā, then Suparṇa, Purūravas, R̥ta, Asuniti, Vena; in his sphere (*āśraye*) also is Aditi;

दधिकाश  $hm^1r$ , दधिकाश  $r^5$ , यवकाश b, दधिका च  $r^1r^4r^5$ , दधिका  $fk$ .—वेनस  $hm^1rf$ , वेनससु k, वेनस  $r^4$ , वेन b.—तस्मैतस्मादये  $r^1r^4$ , तस्मा तस्मादये b, तयेदुष्य स्त्रियो  $hdm^1rfk$ , तयेदुष्य स्त्रियो  $r^5r^7$ . Though the weight of the MS. evidence seems to favour

तथेदुच स्त्रियो, I have preferred तक्षितस्त्रायधे because (1) Indu occurs in the next śloka but one, where there is no trace of a corruption, (2) स्त्रियः are not mentioned in Naighaṇṭuka v. 4, 5; (3) शयधे could easily be corrupted to स्त्रियो, especially in juxtaposition with अदितिः, the latter being the first of the मध्यमस्त्राणा स्त्रियः (see Nirukta xi. 22); (4) तक्षितस्त्र could have been corrupted to तथेदुच.—With regard to the expression तक्षित-स्त्रायधेऽदितिः cp. ii. 10 तस्त्रायधे सरस्वधे.

125. and Tvaṣṭr and Savitr, Vāta as well as Vācaspati, Dhātṛ and also Prajāpati, and those who are called Atharvans;

वातो hm<sup>1</sup>br, वाचो r<sup>1</sup>r<sup>4</sup>, omitted in fk.—देव अथर्वणश्च hm<sup>1</sup>r, विवाथर्वणश्च fb, देव वाथर्वणश्च kr<sup>2</sup>.

126. and so also the Falcon, and Agni, as well as she who is called Ilā; Vidhātṛ, Indu, the Dragon of the Deep, Soma, the Dragon, and the Moon;

क्षेमक्षेविवम् r<sup>1</sup>r<sup>4</sup>, सनक्षेविवम् b, मृगवक्षेविवम् hm<sup>1</sup>r<sup>4</sup>fk, each group of MSS. thus showing both readings (as above in 124). But मृगवः is improbable, because (1) the name occurs below (128); (2) क्षेम would then be the only name in Naighaṇṭuka v. 4, 5 omitted in this passage of the BD. (122-129). मृगवः has probably come in here owing to the frequent juxtaposition of the name with अथर्वणः.—अपिच hm<sup>1</sup>r<sup>4</sup>b<sup>4</sup>fk, आपच r<sup>2</sup>(r<sup>1</sup>?)r<sup>4</sup>.—तथेका देव या कृता hdm<sup>1</sup>, तथेकादेव या कृताः b, तथेका देव याः कृताः r, तथेकादेव या कृताः fk (the च in f looks like त्स, k has त्).—विधातेन्दुर् hm<sup>1</sup>r, विधातेन्दुर् b, विधातेन्दुर् f, विधातेन्दुर् k.—The end of the *varga* is here marked by २५ in hm<sup>1</sup>b<sup>4</sup>fk; but in d the २५ follows the number of the preceding śloka, २५ (= १२५).

## 26. Deities and deified objects belonging to Indra's sphere.

127. and the divine Viśvānara, and the group of the Rudras is praised with (him), the Maruts, as well as the Āṅgirasas, and the Fathers together with the Ṛbhus.

च वे hm<sup>1</sup>rb, देव kr<sup>2</sup>r<sup>4</sup>.—देवो रुद्राणां r<sup>1</sup>r<sup>4</sup>, देवो रुद्राणां b, देव मृगुणां k, देव अमृणां hdm<sup>1</sup>fr. If अमृणां were read, the Rudras, occurring as they do in Naighaṇṭuka v. 5, would disappear from the present passage of the BD. altogether. The names in the Naighaṇṭuka occur in the following order: मरुतः । रुद्राः । अमवः । अङ्गिरसः । पितरः । Hence both Rudras and Ṛbhus are to be expected in the present śloka.—चतुर्भिः hm<sup>1</sup>r, चतुर्भिः d, च तभिः b, देवभिः fk. The Ṛbhus, not the Ritus, occur in Naighaṇṭuka v. 5. चतुर्भिः was doubtless changed to चतुर्भिः on account of the reading अमृणां in the preceding line. The words मरुतचतुर्भिः सह occur at the end of a line in R̥gvidhāna i. 9. 4.



128. Rākā, Vāc, Saramā, and the Āptyas, the Bhrgus, Aghnya Sarasvatī, Yamī, Urvasī, Sinivālī, Pathyā, Svastī, Uṣas, Kuhū ;

सरमायाय  $hm^1rfk$ , सरमायाय  $r^b$ , सरमायाय  $b$ .—यमुर्वशी  $hm^1r$ , यमुर्वशी (probably meant for \*सी)  $f$ , यमुर्वशी  $k$ , यमुर्वशी  $b$ .

129. Earth, Anumatī, Dhenu, Sītā<sup>a</sup>, Lākṣā<sup>b</sup>, likewise Go and Gaurī, as well as Rodasī ; and he (Indra) is the husband of Indrāṇī.

सीतायाय  $hdm^1fr^2r^3$ , सीतायाय  $b$ , सीतायाय  $k$ , सीतायाय  $r$ , सीतायाय  $r^4$  (cp. ii. 84).—तदेव  $hm^1r^2r^3fb$ , तदेव  $k$ , दितिव  $r^1r^4$ .—देव इन्द्रायाय  $hm^1r$ , देव इन्द्रायाय  $f$ , देव इन्द्रायाय  $kr^2$ , देव इन्द्रायाय  $b$ .

<sup>a</sup> Sītā and Lākṣā are the only names in the above passage (122-129) not found in Naighaṇṭaka v. 4, 5. <sup>b</sup> See below, ii. 84 (also Ārṣānukramaṇī x. 102), and viii. 51.

130. The metre Triṣṭubh<sup>a</sup> and Paṅkti and the middlemost of the worlds and the middle (i. e. midday) pressing (of Soma), one should know, (belong to his) sphere among these same (gods) ;

तदेवाग्रये  $hdm^1r$ , तदेवाग्रये  $fkr^2r^7$ , तदेवाग्रये  $b$ .

<sup>a</sup> The statements of this and the following śloka are based on Nirukta vii. 10 : *āhātānīndrabhaktīni : antarīkṣaloko mādhyandinaṁ savanaṁ grīṣmaṁ triṣṭup . . brhat sāma*, and vii. 11 : *hemantaḥ paṅktiḥ . . śākvaraṁ sāmety antarīkṣāyatanāni*.

131. and the two seasons, Summer and Winter, and the chant which is called Brhat, and the chant which, Śākvara by name, is sung in the Śākvarī verses<sup>a</sup>.

बृहत्  $hrfk$ , बृहत्  $b$ .—बृहत्  $b$   $fkr$ , बृहत्  $hd$ .—यज्ञीतं  $hrfk$ , यज्ञीतं  $b$ .—याज्ञरम्  $hrk$ , याज्ञरम्  $b$ .—The only MSS. accessible to me which, in accordance with the usage of Vedic works, repeat the last words of the *adhyāya*, are  $b$  and  $f$ . Whether any of the MSS. used by Bijendralāla Mitra follow this practice, I have no means of ascertaining. See Roth, Nirukta, Erläuterungen, p. 15, last paragraph.—The end of the *varga* is here marked by २६ in  $bdfkm^1$ . The last śloka is numbered १३१ in  $hd$ . It should be the same in  $r$  instead of १३० ; the error is due to २१ being repeated after śloka २२.

<sup>a</sup> Cp. Durga on Nirukta vii. 10, 11, Bibliotheca Indica ed., vol. iii, p. 364.

## 1. Deities of Indra's sphere.

1. *Śākaṭāyana*, moreover, says that to him (Indra) belong (*asyaśrāyaṇ*) two *Stomas*, (viz.) that which is called the fifteenfold (*pañcadaśa*), and that which is three times nine in number (*triṇava*)<sup>a</sup>.

द्वौ  $hr^3m^1bfr^2r^2$ , तौ  $r$ .—आशयो  $hm^1r$ , आशये  $b$ , आचयत् (साकसुनयः)  $f$ . The line  $r^{ab}$  omitted in  $k$ .—यस्य  $hm^1rb$ , यस्य  $fkr^2$ .—संख्या  $hm^1r$ , संख्यार्यो  $fk$ , मखाया  $b$ , संख्यायां  $r^1r^4$ .

\* The statement that the *Pañcadaśa Stoma* and the *Triṇava Stoma* belong to Indra's sphere is also made in *Nirukta* vii. 10, line 1, and 11, line 5 respectively.

2. He is praised in combination (*saṁstutah*) with *Pūṣan* and *Viṣṇu* and *Varuṇa*, and with *Soma*, *Vāyu*, *Agni*, *Kutsa*, as well as *Brahmaṇaspati*<sup>a</sup>;

देव  $hm^1r$ , देव  $b$ . In place of संस्तुतदेव पूष्णा  $f$  has वृषेष्णा, and  $k$  वृषेष्णा (sic).

<sup>a</sup> All the ten deities stated here, and in the following śloka, to be praised with Indra are enumerated in the same sense in *Nirukta* vii. 10 (lines 3, 4): *athagasya saṁstavikā devāḥ: agniḥ somo varuṇaḥ pūṣā bṛhaspatir brahmaṇaspatir parvataḥ kuto viṣṇur vāyuḥ*.

3. with *Bṛhataspati*<sup>a</sup> as well as (with him) who is *Parvata*<sup>b</sup> by name. They say that in some praises certain (gods) are praised as incidental<sup>c</sup>.

बृहत्पतिर्देव  $hdm^1r^3br^6$ , बृहस्पतिना च तथा  $r$ , बृहस्पतिना देव  $f$ , स बृहस्पतिना देव  $kr^2$ . As MSS. of both families have the reading बृहत्पतिर्देव (following Yāska's etymology बृहतः पाता *Nirukta* x. 11) it must be original (cp. R's variant in the next pāda). The  $t$  having dropped out in some, a syllable was added at the end in one variant ( $r$ ) and at the beginning in another ( $kr^2$ ).—नाम्ना यस्मापि पर्वतः  $hdm^1r^3B$ , बृहतदेव वै पतिः  $r(=r^1r^4?)$ .—कासुचित्केचिदिह्याङ्ग  $hm^1r$ , काः चित्केचिवादेह्याङ्ग  $f$ , कासुचित्केचुचिदिह्याङ्ग  $k$ , काचित्केचिचिदिह्या  $b$ .—निपाता  $hm^1bfrk$ , निपाताः  $r$ , निपातः  $r^1r^4$ .—सुताः  $hm^1rfk$ , सुता  $b$ , सुतः  $r^1r^4$ .

<sup>a</sup> *Bṛhataspati* is doubtless meant as the etymological equivalent of *Bṛhaspati* (see critical note).

<sup>b</sup> Cp. below, iv. 5, where *Parvata* is explained as representing Indra's bolt (*vajra*).

<sup>c</sup> *Nipātāḥ* is here used like *nipātāṇaḥ*; cp. *Nirukta* x. 13: *kāś cid (devatā) nipātābhājāḥ*.

4. And the god *Mitra* is frequently praised<sup>a</sup> in the sacred text (*śrūyate*) with *Varuṇa*, *Soma* with *Rudra* and *Pūṣan*, and again *Pūṣan* with *Vāyu*<sup>b</sup>;

मिषत् A, मिषत् B.—मृषते  $hdm^1r^3r^5r^7$ , मृषते b, यते  $fk$ , सूषते r.—सहासकत् all MSS. (cp. B, note 3). सहाः सकत् r.—पुनः पूषा च वायुना  $m^1rfk$ , पुः पूषा च वायुना  $hd$ , पुनः सखा च वायुना b.

\* That is, in Indra's (middle) sphere: cf. Roth, Erläuterungen, p. 105. The statement about these five couples being praised together, follows Nirukta vii. 10: *athāpi mītro varuṇena samstūyate pūṣā rudreṇa ca somo 'gṇinā ca pūṣā vātena ca parjanyaḥ*.<sup>b</sup> In associating Vāyu (not Agni) with Pūṣan the BD. here agrees with the shorter recension of the Nirukta (*vāyuna ca pūṣā*: Roth, p. 201), while the longer recension (as quoted in note <sup>a</sup>) associates Agni with Pūṣan: see Roth, Erläuterungen, p. 105, note 3.

5. and Parjanya with Vāta. Elsewhere, however, he (Indra) is here and there (*kvacit*), in these stanzas, hemistichs, verses, (or) hymns (of the Rg-veda) as a whole, distinguished (as the deity).

वातेनेव च  $hm^1r^3$ , वातेनेव तु r, वातिने च  $fk r^2r^5$ , वातिवातेव b.—अथ वे क्वचित्  $hm^1r^3r^5r^7$ , वे क्वचित्क्वचित् b, वे क्वचित्  $fk$ .—सूतेष्वेव तु  $hm^1rfk$ , सूतेष्वेव तु  $r^1r^4$ , सूतेष्वेति तु  $r^7$ , सूतेष्वे तु b.

6. Now the taking up<sup>a</sup> of moisture is his function, and the destruction of Vṛtra, (and)—the prevailing feature (*prabhutvam*) of (his) praise—the complete accomplishment of every (kind of) mighty deed<sup>b</sup>.

रसादानं  $hdm^1rbfk$ , रसादानं  $r^1r^4$ .—कर्मास्व  $hm^1rfk$ , कर्मा स्वाद् b.—सुते:  $hdm^1r$ , सुते b, सुतः  $fk$ .—प्रसृतं  $hrbfk$ , प्रसृतं  $m^1$ .—The end of the *varga* is here marked by 9 in  $b f k m^1 d$ .

\* One would at first sight be inclined to favour the reading of  $r^1r^4$  *rasādānam*: cp. Nirukta vii. 10: *rasānupradānam*, 'the giving back of moisture,' while *rasādānam* is there stated to be the function of the Sun (see below, 19). But the reading of the text, *rasādānam*, occurring in MSS. of both families, is supported by BD. i. 68, where it is said of the middle Agni (Jātavedas) *rasān . . ādāya . . varṣati*; and in iv. 38 the function of (the middle) Agni is described as *harṣam . . vāro viarṣam punar eva ca*.<sup>b</sup> This śloka is based on Nirukta vii. 10, where the three functions of Indra are stated to be the bestowal of moisture, the slaying of Vṛtra, and the accomplishment of every mighty deed: *athāsya karma rasānupradānam vṛtravadho yā ca kṛ ca balakṛtiḥ indrakarmaiva tat*.

## 2. Deities of Sūrya's sphere: his three wives.

7. Thus Indra's group belonging to the middle sphere has been duly specified. Now learn the following group of the heavenly sphere (and) belonging to Sūrya.

यः परसु dr, यः परसु fk, य परसु b, यपरसु b, यस्य यसु r<sup>1</sup>. — यणः hdr, यता bfk. — बुध्वाणस् hrfk, बुध्वाणस् b.

8. The two chief gods<sup>a</sup> of that (group) connected with Sūrya are the Aśvins<sup>b</sup>; while Vṛṣākapāyī, Sūryā, and Uṣas<sup>c</sup> are the wives of Sūrya<sup>d</sup>.

देवावशिनी hrbfk, देवी लक्ष्मी r<sup>1</sup>r<sup>4</sup>. — वृषाकपायी all MSS., वृषाकपायि r (cp. R's note 2). — सूर्योवाः hrfk, सूर्योवा b. — पत्नयः hrb, यत्नयः f, यत्नतः kr<sup>2</sup>, पत्नयः r<sup>1</sup>.

<sup>a</sup> Cp. Nirukta xii. 1: *tānām (dyusthānānām devatānām) aśvinau prathamāgāminau bhuvataḥ*.

<sup>b</sup> In this and the following four ślokaś (8-12) all the deities enumerated in Naighaṇṭuka v. 6 are mentioned, though in a different order, except Tvaṣṭṛ (omitted perhaps because occurring twice before: i. 108, and i. 125). The list begins with the same four names: Aśvins, Uṣas, Sūryā, Vṛṣākapāyī. <sup>c</sup> Cp. below, iii. 10. <sup>d</sup> Cp. Nirukta xii. 7: *sūryā sūryasya patnī*.

9. From that (heavenly world) they return hitherward<sup>a</sup>, reversed, in connexion with him (Sūrya). They call her Uṣas before sunrise<sup>b</sup>, Sūryā when midday reigns<sup>c</sup>,

अमुतोऽर्वाङ् hrf (र्वङ् f) k, अमुतोऽर्वाङ् r<sup>1</sup>r<sup>4</sup>, अमुतो वाङ् m<sup>1</sup>, अमुतो वान् b. — प्रतिबोमास् bfkrd, प्रतिबोमाःस् h. — तदाश्रयाः hr, तदाश्रया b, तदश्रियाः fk, फलोदये r<sup>1</sup>r<sup>4</sup>. — पुरोदयात् hfr, पुरोदया k, पुरोदयात् b, पुरोदये r<sup>1</sup>r<sup>4</sup> (cp. below, vii. 121). — सूर्या r, सूर्या hdm<sup>1</sup>fk, सूर्यो b.

<sup>a</sup> The words *amuto 'rvāṣ* are doubtless suggested by Nirukta vii. 24: *amuto 'rvāṣcaḥ paryāvartante* with reference to the rays of the sun. <sup>b</sup> Cp. iii. 10: *prāg udayāt*, and vii. 121. <sup>c</sup> The expression *madhyamāline sthite* also occurs in R̥gvidhāna i. 9. 2.

10. but Vṛṣākapāyī at the setting<sup>a</sup> of the sun. In his sphere (*āśraye*) also are Saranyū, Bhaga, Pūṣan, Vṛṣākapi;

वृषाकपायी all MSS., वृषाकपायि r. — सूर्यस्य तामेवाङ्स् r<sup>1</sup>r<sup>4</sup>, सूर्यस्य तामेवाङ् bfr<sup>2</sup>, सूर्यस्य तामेवाह k, सूर्यास्तकास् आङ् hdm<sup>1</sup>, सूर्यास्तकास् आङ् r. — तु निमुचि r<sup>1</sup>, तु निमुचि r<sup>2</sup>, तुति निमुचि b, तुतिष्मुचि hdm<sup>1</sup>rfk. — तस्याश्रये m<sup>1</sup>br (cp. above, i. 124), तस्याश्रये hr<sup>2</sup>, तस्याश्रये f, तस्याश्रयो k. — सरस्वसु hdm<sup>1</sup>r, सरस्वसु f, शरस्वसु b, तसायुच k, तसायुच r<sup>2</sup>. — वृषाकपिः hdm<sup>1</sup>rb, वृहस्पतिः fkr<sup>2</sup>.

<sup>a</sup> *Tu nimruct*: this is a good instance of the B MSS. preserving, in a corrupt form, the undoubtedly original reading; of the agreement of an A MS. (r<sup>1</sup>) and a B MS. (b) in preserving an original reading (cp. i. 126); and of A MSS. (in agreement with some B MSS., fk) showing a corruption in a seemingly correct form: *stutiṣv rci*.

11. Yama, Vaiśvānara<sup>a</sup>, Viṣṇu, Varuṇa, Aja ekapād, and Earth (*prthivi*), and Ocean (*samudra*), the Gods, and the Seven Seers (*saptarṣayaḥ*);

विश्वानरः all MSS., विश्वानरः Naighaṇṭuka v. 6 as well as 5 (both celestial and atmospheric); the latter form occurs above, i. 127.—समुद्रश्च bfk (Naighaṇṭuka v. 6 समुद्रः), समुद्राश्च hdm<sup>1</sup>r.—The end of the *varga* is here marked by २ in dbfk, but by ३ in hm<sup>1</sup>.

<sup>a</sup> For a similar discrepancy, cp. above, i. 110 (Nārāsaṃsa and Nārāsaṃsa).

### 3. Deities of Sūrya's sphere (continued).

12. the Ādityas, the Hairy Ones<sup>a</sup> (*keśinah*), and the Sādhyas, Savitr with the Vasus, Manu, Dadhyañc, Atharvan, the All (gods)<sup>b</sup>, the Steeds (*vājinah*), the Wives of the Gods.

सविता hm<sup>1</sup>r, सदेव b, सदेव fk.—वसुभिर् hm<sup>1</sup>r, तसुभिर् b, वसुपुबिर् fk.—दध्यङ्क<sup>a</sup> dr, दध्यङ्क<sup>a</sup> hm<sup>1</sup>fk, दध्यङ्क<sup>a</sup> b.

<sup>a</sup> In Naighaṇṭuka v. 6 both *keśi* and *keśinah* occur. Both may be meant by the prior member of the compound used in the text, *keśi-sādhyāḥ*. <sup>b</sup> *Viśve* is occasionally used in the Bṛhaddevatā for *viśve devāḥ*: see Index of Words, *sub voce*.

13. That<sup>a</sup> (heavenly) world, the third (Soma) pressing<sup>b</sup>, the Raivata and the Vairūpa chant (*sāman*), and the Rains as well as the Cold Season;

असौ तृतीयं सवनं लोकः r, असौ तृतीयं सवनं लोकाः hm<sup>1</sup>, असौ तृतीयं सवनं लोकाः r<sup>1</sup>r<sup>4</sup>, असौ तृतीयः सवनलोकः b, असौ तृतीयः सर्वेण सोम fkr<sup>2</sup> (सर्वेण f).—सोमश्च m<sup>1</sup>r, सोमाश्च hbfk.—शिशिरोऽथ hrfk, शिशिरो य b.

<sup>a</sup> This and the next śloka are based on the following statements of Nirukta vii. 11 (lines 1 and 6):—*athaitāny ādityabhaktiniḥ asau lokas tṛtīyasavanam varṣa jagatī sapta-dafastomo vairūpaṃ sāma* and *śiśiro 'tichandās trayastriṃśastomo raivataṃ sāmeti dyubhaktini*.

<sup>b</sup> The order of the words in the text, *asau tṛtīyaṃ savanam lokas*, in which all the MSS. agree, is a curious transposition, on metrical grounds, of the words of the Nirukta. A similar transposition is sometimes found in the case of *pratikas* (cp. i. 57; iv. 122; v. 169).

14. and the thirty-threefold Stoma and that which in arrangement (*klptyā*) is seventeenfold; and the metre called Jagatī as well as the Atichandas metres.

य सोमः bfk, यः सोमः r, यत्सोमं r<sup>1</sup>r<sup>4</sup>, यः सोमः m<sup>1</sup>, यः सोम hd.—कृत्वा hm<sup>1</sup>fk, कृत्वा b, कृत्वा d, कृत्वा r.—अन्वस्य hdm<sup>1</sup>r, अन्वस्य b, अन्वसाय r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>,<sup>2</sup>, (तथा) इदं - - अथ (थाः) f, (तथा) इदं - - वंस्य (वे) k.

15. And what relates to Puruṣa, they say, is his (*asya*); now all this (universe : *etat sarvām*) is related to Puruṣa<sup>a</sup>. Three gods are to be recognized as associated with him (*etasya*) in praise :—

चाङ्गर्  $hm^1r$ , वाङ्गर्  $k$ , वाङ्गर्  $fb$ .—सर्वमेव तु  $hm^1r$ , सर्वमेव ह  $fkr^2$ , साचमेव तु  $b$ .—संज्ञाविज्ञातयः  $hm^1r$ , ससाविकास्तु ये  $f$ , ससाविकास्तु ये  $k$ , साविकास्तु ये  $b$ .

<sup>a</sup> Cp. above, i. 73.

16. (viz.) the Moon and Wind (*Vāyu*) and that which is regarded as the Year (*samvatsara*)<sup>a</sup>. Now some offer to him an oblation addressed to Sūrya and<sup>b</sup> Vaiśvānara.

यस्य संवत्सरं  $r^1r^4$ , पंच संवत्सरं  $fkr^2$ , पंचमं वत्सरं  $hdm^1br$ .—केचित्तु  $hm^1rfk$ , केचिन्  $b$ .—निर्वपत्य<sup>a</sup>  $hm^1bfk$ , निर्वपत्य<sup>a</sup>  $r$ , निर्वपति  $r^1r^4$ .—सौर्यवैश्वानरं  $hm^1bfk$  (Nirukta vii. 23, last two lines), सौर्यं वैश्वानरं  $r$ .—हविः  $hdfk$ , विदुः  $b$ .—The end of the *varga* is here marked by ३ in  $hdbf$ , by ४ in  $m^1$ , not at all in  $k$ .

<sup>a</sup> This line follows Nirukta vii. 11, line 3: *candramasū vāyunaṁ samvatsareṇeti samvatsaraḥ*. <sup>b</sup> Cp. Śaṅgagurūṣiṣya on x. 88: *sauryaṁvaiśvānariyam: sūryadevatyaṁ vaiśvānara-guṇāgnidevatyaṁ ca*.

#### 4. Sūrya and Vaiśvānara a form of Agni.

17. For (the hymn) addressed to Sūrya and Vaiśvānara<sup>a</sup> appears like a hymn of his (Sūrya's: *tat-sūktam*): (whether) a stanza, a hemistich, or a verse, or a couplet, or a triplet (is regarded).

तत्सूक्तम्  $hm^1rfk$ , न सूक्तम्  $br^1r^4$ .—हव  $hdfk$ , हव  $r^1r^4$ .

<sup>a</sup> RV. x. 88; see Sarvānukramanī and Śāyana's introduction to that hymn; cp. also above, i. 100, 102, and Nirukta vii. 23 and 24.

18. But by that expression containing the word 'head'<sup>a</sup> (his) praise is apparent. Here the identity of Sūrya, Vaiśvānara, and Agni appears.

प्रवादेन  $hm^1r$ , प्रवादेन  $hdfkr^2$ , प्रयोनित्वा  $r^1r^4$ .—इष्टा सूर्यन्वता  $m^1rb$ , इष्टा सूर्यन्वता  $hd$ , दिष्टा सूर्यता  $f$ , इष्टा सूर्यता  $k$ .—सूर्यवैश्वानरापीनाम्  $kr$ , सूर्यवैश्वानरापीनाम्  $b$ , सौर्यवैश्वानरापीनाम्  $hr^1r^4m^1fr^2r^7$ .

<sup>a</sup> *Mūrdhanvatā*: that is in RV. x. 88. 5, 6, where Agni is described as being the head (*mūrdhā*), or standing at the head (*mūrdhan*) of the world; cp. Nirukta vii. 27.

19. Now the holding<sup>a</sup> (*harāṇa*) of moisture in that (celestial) world (*amutra*) also by means of (his) rays—this is (his) function :

wherefore all beings fail to distinguish (him) very clearly by the eye.

हरणं तु रससीतत्  $r(r^1r^4?)$ , हरणं रश्मिनिखास्य  $hr^3m^1fr^5r^7$  (°ण, °श्मि° f), हिरण्यनिखास्य k. I have adopted the reading of r, against the weight of the MS. evidence because on the one hand *rasa* or a similar word is necessary (cp. i. 68; ii. 6; iv. 38); and, on the other, *raśmibhīḥ*, as coming at the end of the line, is superfluous here. Its occurrence here also is doubtless an early corruption due to anticipation helped by the identity of the first syllable of *rasasya* and *raśmibhīḥ*.—कर्मासु च  $hr^3bfr^5r^7$ , कर्मणामु r.—येन नातिविजानन्ति  $hdr^3m^1r^2r^5r^7$ , येन नाति विजानाति  $bfrk$ , यानीमानि च पश्यन्ति r.—सर्वमूतानि  $br$ , सूर्यमूतानि  $hr^3m^1fkr^2r^5r^7$ . सूर्य°, the reading of most of the MSS. would be an easy corruption of सर्व°, partly owing to the ū of °मूतानि, and partly because सूर्य° would be in the mind of the copyist. The expression सर्वमूतानि recurs in ii. 31. But सूर्यं मूतानि might have been the original reading.—चक्षुषा  $hdr^3m^1bfr^5r^7$ , नेजसा r.

<sup>a</sup> This word is probably meant to express the double phrase of the Nirukta (vii. 11) *athāsya karma rasādānam raśmibhīḥ ca rasādānam*, 'the taking up and holding of moisture with his rays.'

20. Now distinguishing correctly in the formulas this distribution of these (three deities) which arises <sup>a</sup> from (their different powers and spheres,

विजानन्  $r^1r^4$ , विजानं h, विज्ञान  $hm^1k$ , विज्ञानं f, विज्ञाय r.

<sup>a</sup> *Vibhūti-sthāna-sambhavam*, a buhuvrīhi, as in i. 104; but *vibhūti-sthāna-janma* in i. 96 is a dvandva.

21. Teaching, studying, and reciting a formula (addressed to them), a man attains to the sphere of, to identity of world (and) intimate union with, these same (gods).

अध्यापयन्नधीयानो  $hm^1rffk$ , व्यन्धीयान b.—मन्त्रं वैवानुकीर्तयन्  $m^1r$ , मन्त्रु वैवानुकीर्तयं b, सन्त्रु वैवानुकीर्तयन्  $r^1r^4$ , मन्त्रं वैवानुकीर्तयेत्  $fk$  (°येत् corr. to °यत् f), मन्त्रं वैवानुकीर्तयेत्  $hd$ .—ज्ञानं  $hm^1r$ , ज्ञान  $bfrk$ .—साक्षीकं r, साक्षीक  $hdkf$  (मा° f), साक्षी-सोक् b.—एव नक्षति  $Bhr^3m^1$ , नक्षिगक्षति r.—The end of the *varga* is here marked by ४ in  $hdbfm^1$ , not in k.

##### 5. Five names of Agni. Derivation of Agni, Dravinodas, Tanūnapāt.

22. Now as to the hymns, the poets proclaim (in them) five names of Agni, twenty-six of Indra, and seven of Sūrya.

सूक्तानि  $hdm^1rbfk$ , सूक्तेषु  $r^1r^4$ .—वह्निं श्रुतिस्  $hdb$ , °श्रुतिः f, °श्रुति  $m^1k$ .

23. The separate explanation, based on the function<sup>a</sup> (of the god), of each of these here, do ye listen to as duly stated by me in its entirety.

<sup>a</sup> With *prthak-nāvacanam karmajam* cp. *vibhāgaṃ vibhūti-sthāna-sambhavam* in 20.

24. Because he was born at the beginning (*ag-re*) of beings, and because he is a leader (*agra-ñi*)<sup>a</sup> at the sacrifice, or (because) he unites (his) body (*aṅgaṃ sam-ni*)<sup>b</sup>, he is praised by sages under the name of 'Ag-ni.'

अग्ररे hm<sup>1</sup>r, अग्ररे bfk.—संनयते m<sup>1</sup>fk, सन्नयते hrb, सन्निधते r<sup>1</sup>r<sup>4</sup>.—वाङ्गं hdm<sup>1</sup>, वाङ्गं fk, वाङ्गं b, वाङ्गे r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> These three etymologies are practically identical with those of Nirukta vii. 14: *agrañir bhavati, agraṃ vajñeṣu prañiyate, aṅgaṃ nayati samnamamānaḥ*; cp. above, i. 91.

<sup>b</sup> *Sam-nayate* is doubtless meant to correspond to Yaska's *nayati sam-namamānaḥ*.

25. Kutsa<sup>a</sup> observing the action by which he bestowed<sup>b</sup> *draviṇa*<sup>c</sup>—wealth or<sup>d</sup> strength—proclaimed him as Draviṇo-das (1).

वापि hm<sup>1</sup>r<sup>4</sup>fk, वा b, वैव r<sup>1</sup>r<sup>4</sup>.—प्रायच्छेन r, प्रायच्छेन f, प्रायच्छेन hdm<sup>1</sup>. प्रायच्छेन k, प्रयच्छेन br<sup>1</sup>r<sup>4</sup>: cp. RV. i. 96. 8 प्र यंसत् (indicative aorist in form, but injunctive in sense).

<sup>a</sup> In RV. i. 96. 8.

<sup>b</sup> The *ā* in the majority of MSS. seems decisive in favour of *prāyachad* as against *prayached*. <sup>c</sup> Cp. Nirukta viii. 1: *dhanam draviṇam ucyate . . . balam vā draviṇam*.

<sup>d</sup> Though *vāpi* gives one syllable too much to the line, it is probably original, as the rhythm at the end of the pāda is normal (— — —), the two syllables at the beginning (*dravi-*) taking the place of one long one. For analogous irregularities in the *Mahābhārata*, see Hopkins, *The Great Epic of India*, p. 52.

26. This (terrestrial) Agni is Tanūnapāt (2). For that (celestial) Agni is *tanu* from *tanana* (extending): from him the middle (Agni) was born, then from the middle one, in (his proper) place, this (terrestrial) one<sup>a</sup>.

तननात्तनुः fr, तननात्तनुः m<sup>1</sup>, तनना तनुः k, तननात्तनुः b, तनरात्तनुः h, तपसा तनु r<sup>1</sup>r<sup>4</sup>.—अग्ने hm<sup>1</sup>r, अग्ने bfk.—आग्नेऽयं hm<sup>1</sup>r, आग्नेऽयं f, आग्नेऽयं kr<sup>2</sup>, यव b, यवे r<sup>1</sup>r<sup>4</sup>.—The end of the *varga* is here marked by ५ in hdm<sup>1</sup>bfk.

<sup>a</sup> Cp. below, iii. 64.

### 6. Nārāyaṇsa, Pavamāna, Jātavedas.

27. The poets call an immediate<sup>a</sup> descendant (*prajām*) grandson (*napāt*), and this (terrestrial) Agni is the grandson<sup>b</sup> of that (celestial) one; hence he is Tanūnapāt.



अनन्तरां  $hbr^5r^7fk$ , अनन्तरं  $dr$ .—ऊपस्यवः  $hrb$ , ऊपास्यवः  $m^1$ , धूपस्यवः  $fk$ .—अमुष्य  $hm^1r$ , अमुष्य  $b$ , अमुष्य  $r^2$ , अमुष्य  $fk$ .

<sup>a</sup> This expression is borrowed from Nirukta viii. 5: *napād iti anantarāyāḥ prajāyā nāmādheyam*. 'Next after a son' is evidently the meaning here of *anantara*. <sup>b</sup> Yāska also explains Tanūnapāt as a 'grandson,' but in a different sense (cow, milk, sacrificial butter), as the word, according to him, designates the *ājya*. He also quotes Śākapūṇi's divergent explanation of Agni as a 'grandson' (atmospheric waters, plants, Agni).

28. Because he is individually (*prthaktvena*) lauded (*śams*) by men (*nr*)<sup>a</sup> combined at the sacrifice, therefore poets praise this (Agni) as Narāśamsa (3) in Āprī hymns.

पृथक्तेन  $hdm^1f$ , पृथक्तेन  $kr$ , पृथक्तेन  $b$ .—समासेषु  $hr^3fm^1kr^2r^5r^7$ , समसेषु  $b$ , समसेन  $r$ .—यक्ष्यते  $m^1bfk$ , यक्ष्यसे  $hd$ , यक्ष्यते  $r$ , यद्वाक्यते  $r^1r^2(r^4?)$ .—कारवः  $hdm^1rbfk$ , सूर्यः  $r^1r^4$ .

<sup>a</sup> This is evidently based on Śākapūṇi's explanation of Narāśamsa as Agni (Nirukta viii. 6): *naratḥ praśasyo bhavati*. Kātthakya's explanation of Narāśamsa as sacrifice (*yajña*) is given below, iii. 2.

29. And again because the terrestrial Agni purifies (*punāti*) this universe, therefore he is praised by hermit seers as (the Purifier)<sup>a</sup> Pavamāna (4).

पुनाति  $hr$ , पुति  $b$ , जानाति  $fkr^2$ .—य च  $hm^1r$ , य च  $fkr^2$ , प्यवः  $b$ .—वैखानसर्वि-  
मिक्षेन  $hm^1r$ , वैखानसरिविमिक्षेन  $b$ , वैखानस ऋविक्षेन  $r^2$ , वैखानस ऋविक्षेन  $k$ , वैखा-  
नसऋविक्षेन  $f$ . This śloka is omitted here, but added after 31, in a somewhat altered form, by  $r^1r^4$ .

<sup>a</sup> Cp. above, i. 66.

30. Again, because when born (*jāta*) he knows (*veda*) beings, he is spoken of as Jātavedas (5), and because he became one in whom knowledge (*vidyā*) was produced (*jāta*), or (because) when born (*jāta*) he knows (*adhi-vetti*) wealth;

जातवेदाय कथ्यते  $hm^1rfk$ , जातं वेदाय विद्यते  $b$ , जातेर्यद्वाय विद्यते  $r^1r^4$  (cp. i. 92).—यद्वेष  $hm^1kr$ , यद्वेष  $b$ , यद्वेष  $r^1r^4$ .—जातविद्यो  $hm^1r$ , जातवेद्यो  $bfk$ , जातं वेदो  $r^1r^4r^7$ .—वित्तं  $hr^3m^1br^2r^6$ , वित्तं  $f$ , वित्तं  $k$ , वित्त्वा  $r$ .—धिवेत्ति वा  $hm^1rb$ , धिवेत्ति वा  $fk$ , य वेत्ति वा  $r^1r^4$ .

31. or because when born (*jāta*) again and again he is known (*vidyate*) by all beings, therefore he, as the Indra of the middle part (of the universe)<sup>a</sup>, is praised as Jātavedas<sup>b</sup>.

जातः  $hm^1r$ , जातं  $k$ , जातां  $bfr^1r^4$ .—मध्यमानेष्ट्रो  $hr^3m^1bfr^2$ , मध्यमानिष्ट्रो  $r$ .—

After this (31) śloka,  $r^1r^4$  add 29 in the following modified form :

पुनाति यदिदं विश्वं क्षेपोऽपिः पार्थिवोऽशु सन् ।

वशानसाभितेक्षः तत्पवमान इति क्षुतः ॥

The end of the *varga* is here marked by ई in  $hbfrk$ , not in  $m^1$ .

\* Op. above, i. 99, where a hymn to Jātavedas means one addressed to the Middle Agni; cp. also i. 67. <sup>b</sup> Two etymologies of Jātavedas have already been given in i. 92, *jāto vidyate* and *jātair vidyate*, the former being identical with the fourth given in ii. 30, 31. There are thus five which correspond more or less to the five given in Nirukta vii. 19 : three of these, *jātavidya*, *jātavitta*, *jāte jāte vidyate*, are followed by the second, third, and fourth in the above two ślokas (30, 31), another, *jātāni veda*, is partially followed by the first, while the fifth, *jātāni . . enaṃ viduḥ*, is followed by the second in i. 92 (*jātair vidyate*).

#### 7. The twenty-six names of Indra: Vāyu, Varuṇa, Rudra, Indra.

32. But because he, in a most subtle form, abides in the air as the one pervading (*vyāpya*) the three (worlds), the seers adoring (him) by reason of this function, called him Vāyu<sup>a</sup> (1).

यत्तु चीन्  $hfr$ , यत्तु चीन्  $m^1$ , य तु चीन्  $k$ , यत्तु चीन्  $br^2r^5$ , यत्तन्वा  $r^1$ , यत्तन्वा  $r^4$ .—  
चैन्तः  $hm^1r$ , चैन्त  $b$ , चैतं  $f$ , चैन्ते  $r^3kr^2r^5r^1$ .

\* Vāyn comes first in the Naighaṇṭuka (v. 4) in the list of the deities of the middle sphere : cp. Nirukta x. 1, and Roth, Erläuterungen, p. 134. Twenty-three of these twenty-six names (the first eight in the same order) occur among the thirty-two of Naighaṇṭuka v. 4, the three others appearing in Naighaṇṭuka v. 5. Cp. above, i. 122-129.

33. But because with concrete moisture he alone covers (*vr̥ṇoti*)<sup>a</sup> these three (worlds), the singers in their praises speak of him, by reason of this faculty, as Varuṇa (2).

चीयोमान्वावृषोक्षिबो  $hm^1rbfk$ , चीनिमान्वावृषोक्षोकान्  $r^1r^4$ .—तथेनं  $bfrk$ , तेनेनं  $hm^1$ .—शतया  $hrbfrk$ , प्राऊः  $m^1$ .—छपखवः  $hm^1rb$ , पखवः  $f$ , पराथ च  $k$ , तु कारवः  $r^1r^4$ .

\* This follows the etymology of Nirukta x. 3 : *varuṇo vr̥ṇoliti sataḥ*.

34. Because he roared (*arodit*)<sup>a</sup> in the air, giving rain with lightning<sup>b</sup> to men, therefore he is highly praised by four seers<sup>c</sup> as Rudra (3).

चरोदीद्  $hm^1rfk$ , रोह्यत्  $r^1r^4$ .—विशुवृष्टिं ददन्मुषाम्  $hm^1r$ , विशुवृष्टिमदान्मुषाम्

rk, विष्णुष्टिरदाश्रयाम् r<sup>1</sup>r<sup>4</sup>.—इत्यमिसंयुतः hm<sup>1</sup>rk, (२) इत्यमिसंयुतः f, इत्यमिधोयते r<sup>1</sup>r<sup>4</sup>.—This śloka (34) is omitted in b.

<sup>a</sup> This is one of the etymologies of Rudra given in Nirukta x. 5: *yad arodīt tad rudrasya rudratvam iā hāridravikam*. Yāska remarks that the name may also be derived from the root *ru*. <sup>b</sup> Cp. *vātavarṣit*, 'rain with wind.' <sup>c</sup> That is, by Kapva (i. 43), Kutsa (i. 114), Gṛtsamada (ii. 33), and Vasiṣṭha (vii. 46).

35. And having become the established (source of) life of the four kinds of beings, he rules (*iṣṭe*) over this universe; therefore he has been named Indra (4).

इष्टे hd, इष्टे m<sup>1</sup>r, इति fb, इति k.—सर्वस्य hm<sup>1</sup>r, सत्यस्य fk, सस्यस्य b.—संयुतः hm<sup>1</sup>r bf, संयुतः k.—Śloka 35 comes before 32 (that is, at the beginning of the *varga*) in bfk. It is omitted in r<sup>1</sup>r<sup>4</sup>.

36. Because he, associated with the Maruts, at the (proper) time bursts open (*dr̥ṇāti*) refreshment (*irām*)<sup>a</sup> in the sky, accompanied with great roar, therefore the seers called him Indra.

इरां इयाति hm<sup>1</sup>rb (=Nirukta x. 8), इरा ददाति r<sup>1</sup>r<sup>4</sup> (इरां ददाति is the second derivation in Nirukta x. 8), इरां इयाति f, इरां इयाति k.—ध्रुवम् hrb, ध्रुवम् fk.—इवेण hm<sup>1</sup>rb, रौरवेण fk.—The last pāda in m<sup>1</sup> is तेनेष्ट इति स युतः repeated by mistake from the last śloka.—The end of the *varga* is here marked by ॐ in hm<sup>1</sup>bf, not in k.

<sup>a</sup> This is identical with the first of several etymologies given in Nirukta x. 8.

### 3. Parjanya, Bṛhaspati, Brahmanaspati, Kṣetrasya pati, Rta.

37. Because he alone endows (*prārjayati*)<sup>a</sup> this earth at the (proper) time with moisture produced from the sky, therefore the seers Atri<sup>b</sup> and the son of Urvaśī<sup>c</sup> (Vasiṣṭha) speak of him as Parjanya (5).

यदिमां hm<sup>1</sup>, यदिमा fk, यदिमा b.—प्रार्जयत्येको hm<sup>1</sup>, प्रार्जयत्येक fk, प्रार्जयत्येक b.—चर्यो hdr, चर्यो r<sup>1</sup>r<sup>4</sup>, च चर्यो f, चर्यो b, चर्येत् m<sup>1</sup>.

<sup>a</sup> The four etymologies of Parjanya given in this and the following śloka are identical with Yāska's in Nirukta x. 10: *parjanyas tīper ādyantaviparītasya tarpayitā janyaḥ, paro jetā vā janayitā vā, prārjayitā vā rasānām*. <sup>b</sup> As composer of the Parjanya hymn, v. 83.

<sup>c</sup> Vasiṣṭha, several times thus referred to by his metonymic (e.g. ii. 44, 156; iii. 56; cp. v. 149, 150), is the author of the other two Parjanya hymns, vii. 101, 102.

38. Because he gladdens (*tarpayati*) the worlds, and because he is genial (*janya*)—friendly to the people (*jana*)—(or because he is) a supreme (*para*) conqueror (*jetā*) or generator (*janayitā*), therefore (Kumāra) Āgneya<sup>a</sup> sang (of him as Parjanya).

तर्पयत्येव यत् hm<sup>1</sup>r, तर्पयतेत्येवयं fk, तर्पयत्येवयं b.—लोकान् hfk, लोकान् m<sup>1</sup>r, लोकां b.—परो जेता hm<sup>1</sup>r b (Nirukta x. 10), पुरो जेता fkr<sup>2</sup>.—यद्वाग्नेयस्ततो bfk, यद्वाग्नेयस्ततो r<sup>3</sup>m<sup>1</sup>, यद्वाग्नेयस्ततो r, यद्वाग्नेयास्तुतो h, यद्वाग्नेयास्तुतो d.—38 is omitted in r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> As the alternative author of vii. 101, 102: cp. Āreṇukramaṇī on those hymns: *agniputraḥ kumāro vā vasiṣṭho vā svayaṃ munīḥ*, and *Sarvānukramaṇī: ete kumāra āgneya 'paśyad vasiṣṭha eva vā vṛṣṭikāmāḥ*.

39. Because he protects (*pāti*) the two great (*bṛhat*) worlds, the middle and the highest, he is, by reason of this great function, lauded as Brhaspati<sup>a</sup> (6).

बृहता hm<sup>1</sup>r, बृहन्ति fkr<sup>2</sup>, बृहत् b.—तिरीक्षितः b, \*तिरितीक्षितः hdm<sup>1</sup>r, \*तिःरीक्षितः f, \*ति इतीरितः k.

<sup>a</sup> Cp. Yāska's etymology (Nirukta x. 11): *bṛhaspatir bṛhataḥ pātā pālayitā vā; bṛhataḥ* being explained by Durga as *mahato asya jagata udakasya vā*. Cp. ii. 3: *bṛhataḥ patinā*.

40. Speech is Brahma and truth is Brahma, this whole world is Brahma; therefore Śaunahotra<sup>a</sup> (Grtsamada) praising sang (of him) as protector (*pātāram*) of Brahma<sup>b</sup> (i. e. as Brahmanaspati, 7).

वाग् b, वाक् hm<sup>1</sup>r fk.—पातारं hm<sup>1</sup>r, पातानां fk, पातीनां b.—ब्रह्मणस् hm<sup>1</sup>r, ब्राह्मणस् fb.—\*होच सुवज् b, \*होचः सुवज् r, \*होच सुवं b, \*होच सुवज् m<sup>1</sup>, \*होच स्वज् fk.—This śloka (40) omitted in r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> In RV. ii. 23-26. <sup>b</sup> Nirukta x. 12: *brahmanaspatir brahmanāḥ pātā vā pālayitā vā*.

41. Because he entered into the earth (*kṣītau*)<sup>a</sup> at the (proper) seasons, distributing food to the nations<sup>b</sup> (*kṣītibhyah*), therefore Vāmadeva<sup>c</sup>, praising (him), calls him 'Lord of the Field' (8).

अन्नं hm<sup>1</sup>, अन्नं d, अन्नां r<sup>3</sup>, अन्नां r. The reading of 41<sup>ab</sup> in the text is that of hdm<sup>1</sup>r (presumably r<sup>3</sup>, as r<sup>1</sup>r<sup>4</sup> omit this line here); this form of the line is added by bfk r<sup>2</sup> r<sup>1</sup>r<sup>4</sup> after 60<sup>ab</sup> (see v. r. there), instead of it bfk, and in addition to it r (= r<sup>2</sup>; omitted in r<sup>3</sup>r<sup>6</sup>), have here—

ददाति यद्वसन्तां चिचि च वरजं पुनः । bfk

ददाति यदि सङ्क्षिचि स्तृतावम्बरजं पुनः । r

which probably represent—

इहाति यदसन् वेने तृतावम्भरजं पुनः ।

वामदेव hm<sup>1</sup>bfk, वामदेवः r, वामदेव r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Nirukta x. 13: *kṣetrasya patiḥ: kṣetram kṣiyater nivāsakarmaṇas, tasya pātū vā pālayitū vā.* <sup>b</sup> The amended form of this line as found in some of the MSS. (see critical note above) would mean: 'because dwelling in the field he again in due season gives rain.' <sup>c</sup> In RV. iv. 57.

42. Because he declared him who, connected with the middle world, is to be seen by the mind (only), with truth (to be) in truth (*satya*)<sup>a</sup>, the same (Vāmadeva) praised him as Rta<sup>b</sup> (9).

मनसेमं hm<sup>1</sup>bkr<sup>1</sup>r<sup>4</sup>, मनसेयं r<sup>1</sup>, मनसोमं r<sup>3</sup>.—तु यदृक्षं hdr, तु यदृक्षं m<sup>1</sup>b, तु मादृक्षं fkr<sup>2</sup>, रमं दृक्षं r<sup>1</sup>r<sup>4</sup>.—शंसत् hm<sup>1</sup>fr, सशत् k, संसं b.—सत्येन सत्ये वै hr<sup>1</sup>b, सत्येन सत्ये वै f, सत्येन सत्ये चे k, सत्ये सत्ये व m<sup>1</sup>.—स एष hm<sup>1</sup>r<sup>1</sup>b<sup>1</sup>fk, य एष r<sup>5</sup>r<sup>7</sup>.—मृतम् hm<sup>1</sup>r<sup>1</sup>b<sup>1</sup>fk, मृषिः r<sup>1</sup>r<sup>4</sup>.—The end of the *varga* is here marked by ८ in hdm<sup>1</sup>bfk.

<sup>a</sup> Rta is explained in Nirukta iv. 19 as *satyaṃ vā yajñam vā.* Cp. also Śāyana on RV. iv. 23. 8. <sup>b</sup> RV. iv. 23. 8 (in illustration of *rta*) is commented on by Yāska in Nirukta x. 41: cp. Roth, Erläuterungen, on this passage.

### 9. Vāstospati, Vācaspati, Aditi, Ka, Yama.

43. And by his magical power he abides in the air with internal moisture<sup>a</sup> shed with thunder: hence he (Vāmadeva) again<sup>b</sup> spoke of him (as such in) 'the call of Rta' (*rtasya śloka*)<sup>c</sup>.

रवेणान्तरसिः चिन्तिः hdm<sup>1</sup>r, रवेणान्तरसि चिन्ति b, रवेणान्तरसि चिन्ति fk, रसं चिन्ति रवेणान्तरसि r<sup>1</sup>r<sup>4</sup>.—स्थितो व्योम्निष hfr, स्थितो व्योम्निष m<sup>1</sup>k, स्थितो व्योम्निष b.—अतस्य लोक hm<sup>1</sup>r<sup>1</sup>b<sup>1</sup>fk, अतस्य लोक k.—इत्येव hm<sup>1</sup>r<sup>1</sup>b, इत्येषा fk.—पुनश्चिन्ति hm<sup>1</sup>r<sup>1</sup>b, पुनश्चितं f.

<sup>a</sup> With reference to the meaning 'water' (Nirukta ii. 25: *ṛtam ity udakanāma*); cp. below, ii. 50. <sup>b</sup> That is, first in the sense of 'truth' (*satya*), now in the sense of 'water' (i.e. cloud-water, lit. 'internal fluid': *antārāsa*). <sup>c</sup> RV. iv. 23. 8<sup>o</sup>: see Nirukta x. 41.

44. But because (being in the) middle (sphere) he granting an abode (*vāstu*) to the world, protects<sup>a</sup> (it), therefore the son of Urvaśī (Vasiṣṭha) proclaims him (to be) Vāstospati (10) in four (formulas)<sup>b</sup>.

प्रयच्छन् r, प्रयच्छन् b<sup>1</sup>d, प्रयच्छन् m<sup>1</sup>, प्रयच्छं b, प्रयच्छ fk.—मध्यमः स hdm<sup>1</sup>, मध्यमस्य

bfr (cp. critical note on i. 92 : *jātaḥ san* and *jātasya*).—वासोऽप्यति hdr, वासोऽप्यति: k, वासोऽप्यति f, वासोः पति b.

\* Nirukta x. 16 : *vāstospatir : vāstu vāsater nīvāsakarmāṇas, tasya pātā vā pālayitā vā*.  
 b RV. viii. 54. 1-3, 55. 1. *Caturbhīḥ*, here and in some other passages of the BD. (see Index of Words), refers to stanzas, not hymns. *Mantraiḥ* is perhaps to be supplied here, not *ṛgbhīḥ*: but see vi. 41, where *ṛgbhīḥ* *caturbhīḥ* actually occur in juxtaposition.

45. Since the Vedas are learned with speech (*vāc*), (and) the metres there (are recited) with speech, and moreover speech is this universe, therefore (he is) praised as 'Lord of Speech' (11) <sup>a</sup>.

वाचा वेदा hm<sup>1</sup>r<sup>b</sup>, वाचो वेद f, वाचो वेदे k.—This śloka (45) is omitted in r<sup>1</sup>r<sup>4</sup>.

\* Nirukta x. 17 : *vācaspatir : vācaḥ pātā vā pālayitā vā*.

46. And because he abides (in the) middle (sphere) surrounding (the world) <sup>a</sup>, not afflicted (*dīna*) on any side, therefore the seer Rāhugaṇa Gotama<sup>b</sup> proclaims him as Aditi<sup>c</sup> (12).

न कुतश्चन hm<sup>1</sup>, न कुतश्चि र<sup>1</sup>r<sup>4</sup>, कुतश्चि b, न कुतश्चि r fkr<sup>2</sup>.—गोतमो r<sup>1</sup>r<sup>4</sup>bm<sup>1</sup>, गोतमो h fkr. Cp. critical note on i. 58.

\* Cp. RV. x. 90. 1 : *sa bhūmim viśvato vrtvātīṣṭha*.

<sup>b</sup> In RV. i. 89. 10 (Nirukta

v. 22, 23). <sup>a</sup> Nirukta iv. 22 : *aditir adinā devamātā*.

47. But because he is a protection to creatures, desiring (their) *ka*—happiness (*sukha*) <sup>a</sup>—in his heart, therefore the seer Hiranyagarbha<sup>b</sup>, adoring<sup>c</sup> (him), spoke of him as Ka (13).

यच्छर्म hm<sup>1</sup>r<sup>2</sup>r<sup>3</sup>, यच्छर्म b, यच्छत r, यच्छर्म k.—कमिच्छन्नसा सुखम् hm<sup>1</sup>r<sup>2</sup>r<sup>5</sup>, कमिच्छन्नसा सुखम् b f k, एष वीरः शिवः सुखः r.—तेनैवम् hm<sup>1</sup>r, तेनैवम् b f k.—अर्च-  
 नुवाच कम् b, अर्चतु वाचकम् r, अचनुवाच कम् f, इच्छनुवाच कम् hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, एव तु  
 वाचकम् kr<sup>2</sup>.

\* *Sukha* is one of the three explanations of *ka* given in Nirukta x. 22 : *kaḥ kamano vā kramāṇo vā sukho vā*.

<sup>b</sup> The reputed seer of RV. x. 121; see Ārṇanukramaṇī x. 59 and Sarvānukramaṇī on x. 121.

<sup>c</sup> Cp. *arcantaḥ* in ii. 32.

48. He giving<sup>a</sup> (*prayachan*) offspring here, and gathering (them) goes forth<sup>b</sup> (to the other world): therefore the seer Yama<sup>c</sup> calls him, the son of Vivasvat<sup>d</sup>, Yama<sup>e</sup> (14).

प्रवाः hr<sup>3</sup>m<sup>1</sup>br, प्रवां f k.—प्रयच्छन् hr<sup>3</sup>m<sup>1</sup>r<sup>2</sup>, प्रयच्छन् b f k, प्रयच्छति r, नियच्छति: r<sup>4</sup>.—संगृहीत्वा hr<sup>3</sup>m<sup>1</sup>r<sup>5</sup>r<sup>7</sup>, संगृहीत्वा f k, संगृहीत्वा b, संगृहीता r.—प्रयाति hr, इ याति

bk, ह याजि f, ह पाजि r<sup>4</sup>.—यमो यमम् r<sup>1</sup>r<sup>4</sup>, यमा भू b, यदो यमा f, पदो यमा k, पुनर्थमम् hm<sup>1</sup>r.—The end of the *varga* is here marked by ९ in hm<sup>1</sup>bfk.

<sup>a</sup> Nirukta x. 19: *yamo yachati satah*. <sup>b</sup> Cp. RV. x. 14. 1 (commented on in Nirukta x. 19) *pareyivāṇsam . . . saṅgamanam janānām*. <sup>c</sup> The reputed seer of RV. x. 14; cp. Āṣāṇukramapī x. 6 and Sarvāṇukramapī on x. 14. <sup>d</sup> RV. x. 14. 1: *vai-vasvataṁ . . yamam*. <sup>e</sup> Cp. Nirukta x. 20: *agnir api yama ucyaite*.

### 10. Mitra, Viśvakarman, Sarasvat, Vena, Manyu.

49. Because all men making (*mitrikṛtya*) a friend (of him) worship him, therefore Viśvāmitra<sup>a</sup> himself praising (him) calls him 'Mitra'<sup>b</sup> (15).

मित्रोक्तम् hm<sup>1</sup>bfr, मित्रं कृत्वि r<sup>1</sup>r<sup>4</sup>.—यदिमं hm<sup>1</sup>r, यदिमे fkr<sup>2</sup>, यदेते r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> In RV. iii. 59. 1 (commented on in Nirukta x. 22). <sup>b</sup> That is, 'Friend.' Nono of the three etymologies given in Nirukta x. 21 is here followed.

50. Because at the close of the hot months he refreshes the earth with water (*ṛta*)<sup>a</sup>, creating the activity<sup>b</sup> (*karma*) of everything (*viśvasya*), therefore he (is called) Viśvakarman (16).

निदाघमासातिगमे m<sup>1</sup>r, निदाघमासातिनिगमे hd, निदाघमासातिगमे fk, निदाघमासातिगमे b.—यद्वतेनावति चितिम् hm<sup>1</sup>rhf (चिति f), यद्वतेनावति चिति kr<sup>2</sup>, यदि सेनावचीचितम् r<sup>1</sup>r<sup>4</sup>.—जनयन् hm<sup>1</sup>r, जनयं b, जयत् f, जनयत् k.—तेन सः hm<sup>1</sup>rbfk, तेन तु r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Cp. above, ii. 43. <sup>b</sup> Cp. Nirukta x. 25: *viśvakarmā sarvasya kartā*.

51. Because he has lakes (*sarāṁsi*) full of ghee in the three worlds, (the seer)<sup>a</sup> proclaims (him) as 'Sarasvat'<sup>b</sup>, (while) Vāc (speech) they call Sarasvatī<sup>c</sup>.

यच्चिषु m<sup>1</sup>dr, यच्चिषु hfk, यत्तु b.—इति प्राह hm<sup>1</sup>rff, इति प्राणं b (cp. iv. 39), इतीमम् r<sup>1</sup>r<sup>4</sup>.—वाचं प्राहुः सरस्वतीम् all except r<sup>1</sup>r<sup>4</sup> which read दीध्यन्मौर्वशी, i. e. दीर्घतमौर्वशी.

<sup>a</sup> That is, Vasiṣṭha in RV. vii. 96. 4-6, one of these three stanzas being quoted by Yūska (Nirukta x. 24) for Sarasvat, but without explanation. <sup>b</sup> Yūska, Nirukta x. 24, does not explain Sarasvat, merely remarking: *sarasvān vyākhyātaḥ*. This must refer to ii. 23, where Sarasvatī is stated to be a name of Vāc (voice), RV. vi. 61. 2 being quoted as an example of Sarasvatī as a river, while examples of her as a goddess (*madhyasthānā strī*) are deferred to Nirukta xi. 25-27. <sup>c</sup> 51<sup>cd</sup>=iv. 39<sup>cd</sup>, except that in the latter passage प्राणो takes the place of प्राह. Curiously enough b has in the present passage

the reading प्राणं which we should at first sight expect in iv. 39 (cp. notes on that śloka). The reading of  $r^1r^4$  refers to the only two seers who mention Sarasvat, Dīrghatamas in RV. i. 164. 52 and Vasiṣṭha in RV. vii. 96. 4-6.

52. Because being their life (*prāṇa*) he moves<sup>a</sup> (*venati*)—abides—in them, therefore the seer named Vena Bhārgava<sup>b</sup> here calls him Vena (18).

यदिनखेषु  $hm^1r^3$ , यदिनखेषु b, यदेनखेषु  $r^5r^7$ , यदितत्येह r, omitted in fk.—आहर्षि-  
देनो  $hm^1r$ , आहर्षि देनो fk, आहर्षदेनो b, आहर्षदेनो  $r^1r^4$  (cp. ii. 47).

<sup>a</sup> Yāska, Nirukta x. 38, explains Vena as derived from the verb *ven* in the sense of 'to desire': *venateḥ kāntikarmāṇaḥ*. This verb is one of the *kāntikarmāṇaḥ* in Naighaṇṭuka ii. 6; it also occurs among the verbs of motion (*gatikarmāṇaḥ*) in Naighaṇṭuka ii. 14. Cp. Roth, Erläuterungen, on Nirukta x. 38. <sup>b</sup> The reputed seer of RV. x. 123, the first stanza of which is explained by Yāska in Nirukta x. 38. Cp. Ārṣāṇukramaṇi x. 60: *veno nāma bhṛgoḥ sutaḥ*.

53. Primaeval (*agraja*) Heat<sup>a</sup> (*tapas*), desiring (*abhimatya*)<sup>b</sup>, created him month after month: therefore Manyu Tāpasa<sup>c</sup> calls him 'Manyu.'

माखेनम्  $hm^1r$ , माखेनां bfk, मासीमां  $r^1r^4$ .—अमित्य  $m^1br$ , अभिपत्य  $hr^3$ , अभि-  
वत्य  $fk r^3$ , अभितत्य  $r^1r^4$ .—तपोऽयजः  $r^1r^4$ , ततो अज k, ततो ब्रजं fb, ततो ब्रवन्  $hm^1r$ .  
—मनुरित्या<sup>a</sup> bfk, मनुमित्या<sup>a</sup>  $hm^1$ .—The end of the *varga* is here marked by १० in  $m^1bfk$ , not in *hd*.

<sup>a</sup> My reasons for adopting the emendation *tapo 'grajam* are the following. *Tapas* would account for the patronymic form *tāpasa* in the name of the Rishi invented from the contents of the two hymns RV. x. 83, 84, where Manyu is frequently addressed and connected with *tapas* (83. 2, 3), and might thus be called *manyu tāpasa*. *Tapas* is the starting point of creation in some of the cosmogonic hymns of the RV. (x. 190. 1; x. 129. 3), whence desire, *kāma* (cp. *abhi-matya*), came into being, the first seed of *manas* (cp. *manyu*); and *tapas* is identified with *svayambhu brahma* and called the 'first marvel,' TB. iii. 12, 3<sup>1</sup> (cp. Ved. Stud. iii, p. 129). Manyu in x. 84. 1 (also 83. 3) is identified with Indra (the middle Agni), and Agni in RV. x. 52. 3 is said to be born month after month (*jāyate māsi māsi*, cp. *sasṛje māsi māsy enam*). Thus Manyu Tāpasa would be the deity as well as invented Rishi, though these are regarded as distinct (there being no *ātmatava* here), as Yama in 48, Vena in 52, Tārksya in 58, Mṛtyu in 60. Dr. Sieg, with whom I corresponded about this passage, wished (with  $r^1r^4$ ) to read *tapo 'grajaḥ*, 'the eldest born of Tapas' (= Manyu Tāpasa), but the meaning seems to me impossible. The MSS. constantly confuse *anuvāra* and *visarga*; for instance, in ii. 60 where, in the case of the analogous emendation मृतम्, nearly all the MSS. have *visarga* for *anuvāra*. Again, *vrajam* (fb) is very close to *grajam*.



<sup>b</sup> Yāska (x. 29) derives Manyu from *man* also, though without explaining why he is so called: *manyur manyater dīptikarmaṇaḥ krodhakarmaṇo vadhakarmaṇo vā*. <sup>c</sup> Manyu Tāpasa is, according to Ārṣānukramaṇī x. 33 and the Śarvānukramaṇī on x. 83, the seer of RV. x. 83, 84. The first stanza of the latter hymn is commented on by Yāska, Nirukta x. 30.

### 11. Asunīti, Apām napāt, Dadhikrā, Dhātṛ, Tārksya.

54. Because at the time when beings die he alone leads (*nayati*) (their) spirits <sup>a</sup> (*asūn*), therefore he is spoken of as Asunīti (20) by Śrutabandhu <sup>b</sup> who praises (him).

नयत्यसून्  $hm^1r$ , पयत्यसौ  $fk$ , पयःत्यसौ  $b$ .—सुवता सुतबन्धुना  $hm^1r$ , सुवता सुत-  
बन्धुना  $b$ , सुचनाता सुतबन्धुना  $f$ , सुचनाता सुतबन्धुना  $k$ .

<sup>a</sup> Nirukta x. 39: *asunītir asūn nayati*. <sup>b</sup> The reputed author of RV. x. 59, the fifth stanza of which is commented on in Nirukta x. 40.

55. At the end of the hot months (his) birth takes place in (their) midst <sup>a</sup>: therefore the seer Gr̥tsamada <sup>b</sup> (in) praising (him) calls him Child of Waters <sup>c</sup> (21).

\*मासातिगमे  $hm^1r$ , \*मासानिगमे  $bfk$ .—मध्ये भवत्यपाम्  $hm^1r$ , मध्ये स्य यत्त्वपाम्  $r^1r^4$ , मध्ये स्यास्य पत्यया  $fk$ , मध्य स्य पत्यया  $b$ .—गृत्समदः सुवन्  $m^1r$ , गृत्समदः सुवन्  $b$ , गृत्समदः सवन्  $fk$ , गृत्समदः सुवन्  $b$ , गृत्समदः सवन्  $r^1r^4$ .

<sup>a</sup> Cp. *apṛ antar* in RV. x. 30. 4 commented on in Nirukta x. 19; not 'in the middle (sphere),' as one would otherwise be inclined to translate from the use of *madhyamaḥ* in ii. 44 and *madhyabhāgendraḥ* in ii. 31. <sup>b</sup> In RV. ii. 35 (cp. Nirukta x. 19). <sup>c</sup> Cp. Nirukta x. 18: *apām napāt tanūnapitrā vyakhyātāḥ*: see above, ii. 27.

56. Because supporting (*ā-dadhat*) the mass of waters contained in the atmosphere <sup>a</sup> for eight months, he roars <sup>b</sup> (*krandati*) frequently in (their) midst, therefore he is described as Dadhikrā (22).

\*मर्धोचम्  $m^1rbf$ , \*गर्धोचम्  $k$ .—आदधत्सो  $m^1r$ , आदधत्सो  $hd$ , आदधत्सो  $f$ , \*त्वो  $k$ , माधत्सो  $b$ , आहृत्सो  $r^1r^4$ .—<sup>56<sup>d</sup></sup> omitted in  $fk$ .—क्रन्दत्सो  $hm^1rb$ , क्रन्दते  $r^1r^4$ .—\*सहन्  $hr$ , \*सहन्  $b$ .—\*आसोऽन कथ्यते  $hr^3m^1hr^2r^6r^7$ , \*क्रेति तदोच्यते  $r^1r^4$ .

<sup>a</sup> Cp. *antārasāḥ* above, 43. <sup>b</sup> This is one of the three derivations given in Nirukta ii. 27 (the first part of the compound, *dadhat*, being the same in all three): *dadhat krāmatīti vā dadhat krandatīti vā dadhadākāri bhavatīti vā*.

57. He then himself roaring deposits (*dadhāti*) in the earth for a month, the germ developed in the ninth month: (therefore) he is sung in stanzas (of the Rg-veda) as 'Dhātṛ'<sup>a</sup> (23).

संभृतं hm<sup>1</sup>r, संभृतं b.—य मासिकम् hm<sup>1</sup>rb, द्यमासिकम् r<sup>1</sup>r<sup>4</sup>.—57<sup>a</sup> omitted in fk.—  
उर्वी धातेषुभिः hm<sup>1</sup>r, उर्वी धाते ऋषिः f, ऋषिः k, उर्वी द्वाते ऋषिः b.

<sup>a</sup> There is no corresponding explanation in the Nirukta; all that is there said is (xi. 10): *dhātā sarvasya vidhātā*.

58. In the wide<sup>a</sup> (*stīrṇe*) air he dwells (*kṣiyati*) or he swiftly (*tūrṇam*) glides<sup>b</sup> (*kṣarati*): therefore the seer Ariṣṭanemi Tārksya<sup>c</sup> has spoken of him thus as Tārksya (24).

तीर्थेऽन्तरिक्षे विचति hm<sup>1</sup>r (Nirukta x. 27 तीर्थेऽन्तरिक्षे विचति), तूर्णं चिमं वक्षसखा r<sup>1</sup>r<sup>4</sup>, तूर्णं चिमं खक्षसखो r<sup>3</sup>k, तूर्णं चिपन्वक्षसखो b.—यदा तूर्णं चरत्सखी hm<sup>1</sup>r (तूर्णमर्थं रक्षति Nirukta x. 27), करोत्सखी r<sup>6</sup>r<sup>7</sup>, यद्विपत्तिं पन्वति f, यद्विचति पन्वति kr<sup>2</sup>, यद्विपत्तिं वषणुति b, यद्विपातीह धन्विनि r<sup>1</sup>r<sup>4</sup>.—तेनेवम् hr<sup>3</sup>b fkr<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, तेनेवम् r (r<sup>3</sup>r<sup>4</sup>r).—The end of the *varga* is here marked by ११ in hm<sup>1</sup>b f, not in k.

<sup>a</sup> Nirukta x. 27: *tārksyas tvaṣṭrā vyākhyātāḥ* (see viii. 13: *tvaṣṭā tūrṇam aśnuta it nairuktāḥ*): *tīrṇe 'ntarikṣe kṣiyati tūrṇam artham rakṣaty aśnute vā*. In view of the etymology in the Nirukta, it looks as if *tīrṇe* might have been the original reading of the BD., but *stīrṇe* may have been an intentional variation as having a clearer meaning. Cp. the etymologies of *Tvaṣṭṛ* given below, iii. 16.

<sup>b</sup> *Kṣarati* may also have been an intentional deviation from *rakṣati*, the explanation of the Nirukta. <sup>c</sup> The reputed author (Āryāṇakramaṇi x. 61) of RV. x. 178, the first stanza of which is commented on in Nirukta x. 28. *Tārksyagṛṣṭiḥ* may be meant for a compound, not an irregular sandhi.

## 12. Purūravas, Mṛtyu. Names of the sun: Savitr, Bhaga.

59. Roaring (*ruvan*) in the sky he proceeds to sunrise, discharging<sup>a</sup> the waters from the abyss (*krntatrāt*)<sup>b</sup>: (therefore) Uruvāsini<sup>c</sup> (i.e. Urvaśi) calls him Purūravas (25)<sup>d</sup> in her own words<sup>e</sup>.

रुवन् r, भवन् b, म f, भन् k, रोदन् hm<sup>1</sup>.—ऊन्तचाद् m<sup>1</sup>b, ऊन्तभाद् hr<sup>3</sup>, ऊन्तभाद् r, न्तचाद् fk.—विखञ्जयः m<sup>1</sup>r, विखञ्जयः f, विखञ्जं नमः h, विखञ्जन्वयः k, विखञ्जयः b.—पुकरवसम् hr, पुकरवसम् m<sup>1</sup>, पुसरवसम् b, यसरवसम् f, यतरवसम् k.—  
वाक्कीनोदवासिनी b fkr, वाक्कीनू वाक्कीनी hdm<sup>1</sup>, वाक्कीद्ववाशिनी r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Cp. above, i. 93. <sup>b</sup> An instance of a Vedic word used without the influence of the passage referred to. <sup>c</sup> Meant to be an etymological form of *Urvaśi*, which, however, differs from any of the three derivations given by Yāska in Nirukta v. 13.

<sup>d</sup> Cp. Nirukta x. 56: *purūravā bahudhā roṇyate*. On the *rava* of various gods, see *Vedische Studien* iii, p. 137. <sup>e</sup> In RV. x. 95. 7 (commented on by Yāska in Nirukta x. 47).

60, 61. But because with great din he goes driving on the deceased (*mṛtam*)<sup>a</sup>, therefore him, as being death (*mṛtyu*), the youngest son of Yama, named *Samkusuka*<sup>b</sup>, himself praises as 'Mṛtyu' (26)<sup>c</sup>.

Causing the darkness to disappear from the sun and Dawn to appear,

60. प्रचावयन्नेति<sup>kd</sup>, प्रचावयन्नेति<sup>f</sup>, प्रचावयन्नेति<sup>b</sup>, प्राचावयन्नेति<sup>m</sup><sup>1</sup>, प्रचावयन्नेति<sup>b</sup>, प्राचा वयं नेति<sup>r</sup>, नेति<sup>r</sup><sup>1</sup><sup>4</sup>.—मृतः fkr<sup>2</sup>, मृतः hm<sup>1</sup>r, मृधे<sup>r</sup><sup>1</sup>, मृधम्<sup>r</sup><sup>4</sup>.—Between the two lines of 60 (where it is absolutely out of place) b fkr<sup>2</sup>r<sup>1</sup>r<sup>4</sup>r(r<sup>7</sup>?) add the line (=41<sup>ab</sup>):

ययं<sup>1</sup> चितिभ्यो विदधद्<sup>2</sup> यत्तुर्व्यविशत्<sup>4</sup> चितौ ।

<sup>1</sup>ययं b fkr<sup>2</sup>, येमं<sup>r</sup>.—<sup>2</sup>विदधद्<sup>r</sup>, विदधत्<sup>b</sup>, विर्यत्<sup>f</sup>, विरजत्<sup>r</sup><sup>2</sup>, विरजत्<sup>k</sup>.—

<sup>3</sup>यत्तुर्व्य<sup>r</sup>, यत्तुर्व्य<sup>b</sup>, यत्तु चं(?)व्य<sup>f</sup>, यत्तुर्व्य<sup>k</sup>, यत्तु + व्य<sup>r</sup><sup>2</sup>.—<sup>4</sup>व्यविशत्<sup>r</sup>, व्यिशं<sup>b</sup>, व्यिशिष्य<sup>k</sup>, व्यिशि<sup>fr</sup><sup>2</sup>, व्यिव (चितौ)<sup>r</sup><sup>1</sup><sup>4</sup>.

61. जघन्यः hm<sup>1</sup>r, जघन्यः b fkr<sup>2</sup>, जघन्यः<sup>r</sup><sup>5</sup>.—संवर्तयन्त्<sup>r</sup>, स्वं वर्तयन्त्<sup>r</sup><sup>1</sup><sup>4</sup>, संवर्तयं<sup>hr</sup><sup>3</sup>m<sup>1</sup>r<sup>5</sup>, संवर्तयत्<sup>fb</sup>, च्य<sup>k</sup>.—सूर्याद् b fkr<sup>2</sup>r<sup>5</sup>hr<sup>3</sup>m<sup>1</sup>, सूपी<sup>r</sup><sup>1</sup><sup>4</sup>.—उपसं hm<sup>1</sup>r, उःसं<sup>b</sup>, उः<sup>fk</sup>.

<sup>a</sup> The explanation of Śatabalākṣa Maudgalya in Nirukta xi. 5: *mṛtyur mārayatīti sato, mṛtam cyāvayatīti vā śatabalākṣa maudgalyaḥ*. <sup>b</sup> The author of RV. x. 18, the first stanza of which is quoted by Yāska in Nirukta xi. 7. Cp. Ārṣānukramaṇi x. 8, and Sarvānukramaṇi on RV. x. 18.

<sup>c</sup> Twenty-three of these names occur in Naighaṇṭuka v. 4, and three (Aditi, Dhātṛ, Mṛtyu) in v. 5, most of them being explained in Nirukta x.

62. he alone propels (*pra-sauti*)<sup>a</sup> the day-star: by reason of that function he is Savitr (1). And he arose illuminating (*bhāsayan*) these worlds with his rays: therefore the seer Vasiṣṭha<sup>b</sup> himself (in) praising (him) calls him Bhaga<sup>c</sup> (2).

दिवाकरं b f k, दिवा चरन्त्<sup>r</sup><sup>1</sup><sup>4</sup>, दिवाकरः hm<sup>1</sup>r. — प्रसौखिकः hm<sup>1</sup>r b f k, प्रसूखिकः<sup>r</sup><sup>1</sup><sup>4</sup>. — मासयन्त्<sup>m</sup><sup>1</sup> f k, मासयन्त्<sup>hrb</sup>, माति यन्त्<sup>r</sup><sup>1</sup><sup>4</sup>. — वैष स्वरं hm<sup>1</sup>r, वैकश्च रं<sup>br</sup><sup>2</sup> r<sup>3</sup>r<sup>7</sup>, वैक रं<sup>fk</sup>. — सुवभगम् hm<sup>1</sup>r, सुवस्रगम् b f k r<sup>3</sup>(r<sup>7</sup>?). — The end of the *varga* is here marked by १२ in b f k, not in m<sup>1</sup>. The end of the preceding line (स्वरश्चिमिः) is marked in h d by २३, and the end of the *varga* (after भगम्) by २३ ॥ १२ ॥

<sup>a</sup> Cp. Nirukta x. 31: *savitā sarvasya prasavitā*. The enumeration of the seven names of Sūrya begins with this śloka. I have preferred the reading which has *divākara* in the accusative, as the verb *pra-sū* is regularly used as a transitive; but the nom. otherwise makes good sense: 'the day-star (i.e. Sūrya) stimulates (in general).' <sup>b</sup> The author of IkV. vii. 41. 2, which is commented on in Nirukta xii. 14.

<sup>c</sup> *Bhāsayan* here appears to be meant for an etymological explanation of *bhaga*, suggested, perhaps, by the explanation of *jāra* as applied to the sun in Nirukta iii. 16: *rātrer jarayitā sa eva bhāsām*; though the word *bhāsa* is there derived from the root *bhāsi*.

## 13. Pūṣan, Viṣṇu, Keśin, Viśvānara, Vṛṣākapi.

63. Nourishing (*puṣyan*) he causes the earth to thrive, dispelling the darkness with his rays<sup>a</sup>: therefore Bharadvāja praises him as 'Pūṣan' (3) with five (hymns)<sup>b</sup>.

अस्योत्प्रेति  $hm^1r$ , अस्योत्प्रेति  $b$ , अस्योत्प्रेति  $fk$ .

<sup>a</sup> Cp. Nirukta xii. 16: *yad raśmipoṣaṇ puṣyati tat pūṣa bhavati*. <sup>b</sup> RV. vi. 53-56, 58; the first stanza of the latter is commented on by Yāska, Nirukta xii. 17. Cp. below, v. 118.

64. Because the three (*trīṇi*) regions (*rajāṃsi*) shine with brilliance as his footsteps, therefore Medhātithi<sup>a</sup> pronounces him (to be) Viṣṇu (4) of the three strides (*trivikrama*).

तेजसा  $hm^1r$ , तेन सा  $b$ , तेजसो  $f$ , तेजसः  $r^1r^4$ , तेजसे  $k$ .

<sup>a</sup> In RV. i. 22. 17, which is commented on by Yāska in Nirukta xii. 19. In explaining the words of the text, *tredhā nidadhe padam*, he quotes Śūkapūṇi's opinion that this refers to the three worlds (*prthivyām antarikṣe divi*), an opinion followed in the present passage of the Bṛhaddevatā. Cp. my 'Vedic Mythology,' p. 38.

65. Because, after making a sojourn (*sāyam*) apart, he goes, at the departure of darkness, making light<sup>a</sup> (*prakāśam*) for beings with his beams, therefore they regard him as (the Hairy) Keśin (5).

सायं पृथग्याति  $m^1r$ , सायं पृथक् याति  $hd$ , सायं पृथक् याति  $fk$ , सायं पृथक् न्याति  $b$ , सीर्यं पृथक् ते पी  $r^1r^4$ .—त्यये  $m^1rbfk$ , तये  $hd$ .

<sup>a</sup> Cp. Nirukta xii. 25: *keśi, keśu raśmayas, tats tadvaṇ bhavati, kāśanād vā prakāśanād vā*. Cp. above, i. 94.

66. Because all men (*viśve narāḥ*) now singly (and) separately think<sup>a</sup> of him, by reason of this function he is praised in laudations as Viśvānara (6).

संप्रतिवैकशस्त्विनं  $hm^1r$ , मां प्रत्येकैकशस्त्विनं  $r^1r^4$ , मां प्रत्येकैकशस्त्विनं  $b$ , यां प्रत्येकैकशस्त्विनं  $fk$ .—यमन्यते  $r$ , यं मन्यते  $hd$ , यं मन्यते  $fk$ .—पृथक् नराः  $hr$ , पृथक् नराः  $m^1d$ , पृथक् वरा  $k$ , पृथक्वराः  $fb$ .—विश्वानरस्  $hm^1rbfk$ , विश्वानरस्  $r^1r^4$ .

<sup>a</sup> The verb used in Yāska's explanation is not *man* but *nī* (Nirukta vii. 21): *viśvān narān nayati viśva enaṣ narā nayantīti vā*. Cp. Roth's Erläuterungen on Nirukta vii. 21.

67. Because having become a brown (*kapila*) bull<sup>a</sup> (*vr̥ṣā*), he mounts the firmament, therefore he is *Vṛṣākapi* (7), (in) 'Indra is above all'<sup>b</sup> (RV. x. 86); (or) this highest bull (*vr̥ṣā*) goes causing to waver (*kampayan*) with (his) rays<sup>c</sup>:

वृषेḥ br<sup>1</sup>r<sup>4</sup>, वृषेक (without visarga) hdr<sup>3</sup>m<sup>1</sup>fkr<sup>2</sup>, वृषेव r.—\*रोहति hm<sup>1</sup>r, \*रोहत b, \*रोहन fk.—The end of the *varga* is here marked at the end of this śloka (*eva saḥ*) by १३ in hdbfk, not in m<sup>1</sup>. I have left it there, as all the MSS. which mark it agree. It would, however, have been much more natural to end the *varga* after the preceding line (*uttaraḥ*), as *varga* 13 and *varga* 14 would thus have five ślokas each, instead of five and a half and four and a half respectively. The sense would, moreover, not have been interrupted as by the present division. In hd the preceding line (*uttaraḥ*) ends a śloka, numbered ६८, 68<sup>ab</sup> is numbered ६९, 69<sup>ab</sup> as २००, 69 (after *yaḥ*) as १ (= २०१), &c.

\* Cp. below, vii. 141. <sup>b</sup> The refrain of RV. x. 46, the twenty-first stanza of which is commented on by Yāska in Nirukta xii. 28. <sup>c</sup> This alternative etymology is based on Yāska's in Nirukta xii. 27: *yad rāsmibhir abhīprahampayann eti tad vṛṣākapiḥ bhavati vṛṣākampanaḥ*.

#### 14. Derivation of Viṣṇu. Incidental names cannot be enumerated.

68. (i. e.) because he goes home (*astam*) at eventide causing beings to sleep<sup>a</sup>, (his name) *Vṛṣākapi* may be (derived) from this; for in the three formulas beginning 'the waste' (*dhanva*: RV. x. 86. 20-22) in the hymn to *Vṛṣākapi* <sup>b</sup>, he appears to be bidden<sup>c</sup> thus (*iti*) by Indra.

मन्त्रेषु hm<sup>1</sup>r<sup>1</sup>b, मन्त्रे ह्रि f, मन्त्रे ह k.—चिषु hr<sup>1</sup>fk, चिषु b, चिषु r<sup>5</sup>.—घन्वेति m<sup>1</sup>r<sup>1</sup>br<sup>5</sup>, घन्वेरि fk, घावेति hdr<sup>3</sup>.—प्रयुक्तो hdm<sup>1</sup>, प्रयुक्तो fkr<sup>1</sup>, प्रायुक्तो b.—वारिषाक्ये hm<sup>1</sup>r<sup>1</sup>fb, वृषाक्ये kr<sup>2</sup>. It would be best (as in hd) to make śloka 68 end after *vāriṣākape*, as I have been obliged to do in the above translation, owing to the sense running on.

\* This is meant to be an explanation of *rāsmibhir kampayann eti*. <sup>b</sup> The irregular formation *vāriṣākapa* for *vāṛṣākapa* seems to be due to the exigency of metre. <sup>c</sup> In the three stanzas (x. 86. 20-22) *Vṛṣākapi* is addressed and called upon to go home (*astam eḥ*) by the path which procures sleep (*svapnanamāṣana*: in Nirukta xii. 28, however, explained as that which destroys dreams: *svapnān nāśayati*).

69. Viṣṇu<sup>a</sup> may be from (the root) *viṣ* (*viṣṇāti*) or *viś* (*viśati*), (or) from *veviṣ* (*veveṣṭi*), expressing pervasion<sup>b</sup>: (he) is (thus) explained as the Sun who is everything<sup>c</sup> and is contained in everything.

विष्णातेर् hdm<sup>1</sup>r, धिष्णातेर् b, तेर् f, तेर् k.—वेवेष्टेर् h, देवेष्टेर् r, वेष्टेर् m<sup>1</sup>, विच-  
क्षोर् bf, विपक्षोर् k: the reading of bk looks like a corruption of वक्षोतेर् (the third  
etymology in Nirukta xii. 18), which may thus have been the original reading of the Bṛhad-  
devatā.—°कर्मस्य: hdm<sup>1</sup>r, °कर्मसा: f, °कर्मसा bk.—सूर्यः hm<sup>1</sup>bk, सु f, वातः r.—यः  
hdm<sup>1</sup>, यं k, सः r, सं bf.—The third line of 67 (रश्मि<sup>o</sup>) and 68, 69 omitted in r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> The etymology of Viṣṇu is added here at the end of the list of the names of Sūrya,  
as it was not given in 64. <sup>b</sup> Cp. Nirukta xii. 18: *atha yad viṣito bhavati tad viṣṇur*  
*bhavati; viṣṇur viśater vā vyasnoter vā*. The above three explanations are probably meant  
to correspond to these: *viṣṇāti=viśitaḥ, viśati=viśati, vevēṣi=vyaśnoti*. <sup>c</sup> Cp. ii. 158.

70. The five, the twenty-six, and the seven names of Agni,  
Indra, and Sūrya<sup>a</sup> (respectively), have (thus) been duly stated  
in succession.

<sup>a</sup> Cp. above, ii. 22.

71. But of the incidental names<sup>a</sup>, accompanied by the above-  
mentioned<sup>b</sup> nominal characteristics (*nāma-lakṣaṇaiḥ*), a separate  
enumeration does not exist.

नाम्नां तु bfr, नाम्नां च hdm<sup>1</sup>.—पृथक्तेन hdr, पृथक्तेन bfr.—The end of the *varga*  
is here marked by १४ in hdm<sup>1</sup>bfr.—This śloka (71) is numbered as ३ (=२०३) in hd,  
and ४ (=२०४) in m<sup>1</sup>.

<sup>a</sup> That is, epithets, e.g. *vrtrahan*, which accompany any of the regular names, e.g.  
Indra, mentioned above, cannot be enumerated; cp. Nirukta vii. 13: *abhidhānāḥ saṃyujya*  
*haviś codayaśindrāya vrtraghna indrāya vrtratura indrūyāṃhomuca iti; tūny apy eke samā-*  
*mananti, bhūyāṃs tu samāmnāt*. Cp. below, ii. 93. <sup>b</sup> i. 86-88.

### 15. Threefold Vāc: her terrestrial and middle forms.

72. As to Speech (Vāc) also, who is threefold as terrestrial,  
middle, (and) celestial, listen to (an account of) her hymns (and)  
names according to her sphere.

विविधा तु या hdr, विविधा तु यः m<sup>1</sup>, नृवधामुपा b, (वाग्यया) च विधा तु या  
fk.—°स्नानं नि° hm<sup>1</sup>r, °स्नानं वि° b, °स्नानानि fk.

73. Now she owns the entire hymn when the rivers on earth,  
and when the waters, (and) when the plants<sup>a</sup>, being praised,  
own it<sup>b</sup>.

एषा  $h m^1 r^2 b f k r^2$ , क्षीषा  $r^1 r^4$ , एता  $r$ .—नद्यः सुता  $h d m^1 b f k$ , नद्यः सुता  $r$ , नद्यसद  $r^1 r^4$ .—यदा चैनं  $r^1 r^4 b f k r^2$ , पंच चैनं  $r^3$ , पंचं चैनं  $h d$ , पंचैवेनं  $m^1$ .—मज्जन्त्यापो  $h d m^1 r$  मज्जन्त्यापो  $b f k r^2$ .—यदा चोषधयो यदा  $b$ , य चोषधयो यदा  $f$ , यचोषधयो यदा  $k$ , यदा चोषधयः सदा  $h d r$ , तदा चोषधयस्यसा  $r^1 r^4$ .

<sup>a</sup> Rivers, waters, plants are here mentioned in the same order as in Naighaṇṭuka v. 3, and above, i. 112. <sup>b</sup> *Enam*, which all the MSS. have, is ungrammatically used for *enad*, with reference to the neuter *sūktam*; cp. v. r. of *ītarad*, viii. 17.

74. And when she becomes Aranyāni and Rātri, Śraddhā, Uṣas, and Pṛthivī by name, and Apvā<sup>a</sup>, (all these forms of her) own the stanza<sup>b</sup>.

रात्री च  $h d m^1 r$ , सची च  $b$ , सची च  $f k$ .—चोषाः  $h d r$ , चोषा  $m^1$ , क्षीषा  $r^1 r^4 b f k r^2$ .—पृथिवी च  $h d r b$ , पृथिवी खिव  $m^1 f k$ .—मूलाप्याचं  $h d$ , मूलाप्याचं  $m^1$ , मूलाप्या च  $f k r$ , मूलाप्या च  $b$ .

<sup>a</sup> See below, 75, note <sup>a</sup>.

<sup>b</sup> As her representatives, being thus *ṛg bhāṣajāḥ*.

75. Also when she becomes Agnāyī<sup>a</sup> by name, she appears here (in the RV.) in various passages (*tatra tatra*) praised only incidentally in some (hymns) addressed to Agni.

नामतोऽक्षेष्वा  $h d m^1 r$ , नामतो मेष्वा  $b$ , नामतो मेष्वा  $f k$ .—अपुचित्  $b f k r$ , तु क्वचित्  $i d m^1$ .

<sup>a</sup> Of the above eleven names of female deities, nine agree with the enumeration *nadyaḥ to Agnāyī* in Naighaṇṭuka v. 3 (terrestrial deities), Uṣas and Sarasvatī being added from Naighaṇṭuka v. 5 (atmospheric deities). They also correspond to the list of ten in 3D. i. 112 (where they are connected with the terrestrial Agni), the only difference being that Uṣas and Sarasvatī in the present passage take the place of 11ā in that.

76. When she, being Vāc<sup>a</sup> in the middle (sphere), has become Aditi and Sarasvatī, she owns the complete hymn under (these) three names only<sup>b</sup>.

मध्वे सत्व<sup>a</sup>  $h d m^1 r$ , मध्यसत्व<sup>a</sup>  $b f k r^2$ .—मूला क्षीषा  $h m^1 r$ , मूलीषा च  $b f k$ .—समयं  $h b r$ , समय  $f k$ , समयं  $m^1$ .—सूक्तं चिमिर्  $h m^1 r$ , सूक्तं मिर्  $b$ , क्तं चिमिर्  $f k$ .—The end of the *varga* is here marked by १५ in  $b f m^1$ , not in  $h d k$ . This śloka (76) is numbered as ८ (= २०८) in  $h d$ , and as १० (= २१०) in  $m^1$ .

<sup>a</sup> Of the nineteen names of the middle Vāc enumerated in 76 to 78, all except 1omasā (and, of course, Durgā) are to be found in Naighaṇṭuka v. 5 (deities of the middle sphere), *devapatnyaḥ* being added from Naighaṇṭuka v. 6 (celestial deities), while four occurring in v. 5), Pṛthivī, Gaurī, Uṣas, and 11ā, are omitted. They are for the most

part identical with the female deities previously enumerated (i. 128, 129) as connected with Indra. <sup>b</sup> That is, the middle Vāc is *suktabhāj* under these three names alone while under the remaining names, which are incidental, she is only *ṛṣabhāj*.

#### 16. Other middle forms of Vāc. Her four celestial forms.

77. [She on becoming Durgā (and) uttering<sup>a</sup> a stanza may own a (whole) hymn]<sup>b</sup>. Her (other) names are Yamī, Indrāṇī, Saramā, Romaśā<sup>c</sup>, Urvaśī; she first<sup>d</sup> becomes Sinīvālī and Rākā, Anumati, Kuhū;

दुर्गा hdm<sup>1</sup>fkr, दुर्गे b.—मूलर्व hdrfk, मूलर्व b, मूलर्व m<sup>1</sup>.—ऊत्वा hdrfk, ऊत्वा m<sup>1</sup>, ऊत्वा r<sup>5</sup>r<sup>7</sup>, इत्वा b.—The first line of 77 (*evaiva durgā*) is omitted in r<sup>1</sup>r<sup>4</sup>.—तन्नामानि hm<sup>1</sup>r, सूक्तार्चानां r<sup>1</sup>r<sup>4</sup>, स्ते सुतिर्माञ्जि च नामानि f, तस्ते सुतिर्माञ्जि च नामानि सूक्तार्चानां b. This looks as if the words of the text तन्नामानि had been glossed with the words तस्ते सुतिर्माञ्जि च नामानि सूक्तार्चानां, i.e. 'and the names devoted to her praise, which own hymn or stanza,' (are) . . . , and as if this gloss had been substituted for तन्नामानि in b as well as f (where, however, सूक्तार्चानां is omitted), while only सूक्तार्चानां was substituted in r<sup>1</sup>r<sup>4</sup>.—यमिद्वाणि hdm<sup>1</sup>, यमिद्वाणी r, यमिद्वाणि b, यमित्राणि f.—मवत्स्वय्या hdm<sup>1</sup>r<sup>2</sup>, मवत्स्वय्या b fkr<sup>2</sup>, मवत्स्वय्या r, मवत्स्वय्या r<sup>1</sup>r<sup>4</sup>.—राका चानुमतिः hdm<sup>1</sup>r bfk, राका चानुमतिः r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> What was exactly meant by *kytā* in connexion with *ṛcam* in this interpolated line (see next note) is not clear.

<sup>b</sup> There can be no doubt that this line is an interpolation, for Durgā, not being a Vedic goddess, is not to be found in the Naighaṇṭuka, as are all the other deities here enumerated; the line, moreover, interrupts the sense of the passage, besides giving half a śloka too much to the *varga*. It must, however, have been an early interpolation, as it occurs in MSS. of both groups.

<sup>c</sup> This is the only one of the above names not occurring in Naighaṇṭuka v. 5, 6. Cp. note <sup>a</sup> on 76.

<sup>d</sup> This perhaps alludes to the fact that the group Anumati, Rākā, Sinīvālī, Kuhū, in Naighaṇṭuka v. 5, comes before Yamī, Urvaśī, Pṛthivī, Indrāṇī.

78. then Go, Dhenu, the Wives of the Gods, Aghnyā, Pathyā, and Svasti, Rodasī. (Now) whatever names of any (gods)<sup>a</sup> are incidental, own the stanza (only)<sup>b</sup>.

गौर्धेनुर्देवपत्न्योऽद्या hm<sup>1</sup>bfk, गौर्धेनुर्देवपत्न्यो रव्या r, गौरीर्धेनुपत्न्योऽद्या r<sup>1</sup>r<sup>4</sup>. देवपत्न्यो द्या r<sup>5</sup>r<sup>7</sup>.—स्वस्ति hr<sup>2</sup>m<sup>1</sup>br<sup>2</sup>r<sup>7</sup>, स्वस्ति च fkr<sup>2</sup>, स्वस्ति r.—निपातिकानि चामाञ्जि hm<sup>1</sup>r, निपातिकान्यानिर्माञ्जि b, निपातिकान्यानिर्माञ्जि f, निपातिकान् पृथग्माञ्जि r<sup>1</sup>.



<sup>a</sup> *Yeṣām*: this being a general remark, and therefore not referring grammatically to the female deities enumerated in the preceding lines. <sup>b</sup> That is, the incidental (*nat-pātika*) names of the middle Vāc (like the corresponding ones of her terrestrial form in 74, 75) are only stanza-owning (*ṛgbhāj*), not hymn-owning (*sūktabhāj*) as the primary names in 76 (as well as 73 and 79).

79. But when this Vāc becomes Sūryā, she belongs to that (celestial) world: thus on becoming Uṣas as well as Sūryā, she owns the entire hymn<sup>a</sup>.

वाग्मवलि° br, वाक् मवलि° m<sup>1</sup>, वाक्मवलि° hd, वाग्मवलि° r<sup>1</sup>r<sup>4</sup>, वामासावलि° f.—  
सूर्यामुं hdm<sup>1</sup>rb, सूर्यामु f.—अशिता bkr, अशिता f, अशिता: hd.—तथा hdm<sup>1</sup>bkr<sup>5</sup>r<sup>7</sup>,  
तदा r.—सूक्तमुषा rbr<sup>6</sup>r<sup>7</sup>, सूक्तमुषा hdm<sup>1</sup>r<sup>3</sup>fkr<sup>2</sup>.

<sup>a</sup> These being the primary names of the celestial Vāc. Thus there is a whole hymn to Sūryā (x. 85) and a number to Uṣas.

80. And when she becomes Vṛṣākāpāyī (and) Saranyū<sup>a</sup>, these two undoubtedly (own) a stanza<sup>b</sup>. And when she is Earth corresponding to Heaven (*dyuval*)<sup>c</sup>, she only owns (a stanza) incidentally<sup>d</sup>.

दे च ते ध्रुवम् hm<sup>1</sup>rb, दे च ते ध्रुवं f, दे च तद्रुचम् r<sup>1</sup>r<sup>4</sup>, ते रुचम् r<sup>7</sup>.—रुचम् hdr<sup>3</sup>,  
रुचिम् m<sup>1</sup>, रुचिम् r, रुचिम् fk, रुचिम् r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Uṣas, Sūryā, Vṛṣākāpāyī, Saranyū are all mentioned together in this order as goddesses of the celestial sphere in Naighaṇṭuka vi. 6. <sup>b</sup> Vṛṣākāpāyī and Saranyū are each mentioned only once in the RV. (x. 86, 13 and x. 17, 2 respectively). <sup>c</sup> That is, as

belonging to the celestial sphere; for Pṛthivī occurs among the deities of each of the three spheres in Naighaṇṭuka v. 3, 5, 6. This is doubtless due partly to Pṛthivī being constantly invoked along with (the celestial) Dyaus, and partly to the loose use of the 'three earths' in the RV., to denote earth, air, heaven; cp. my 'Vedic Mythology,' p. 9.

<sup>d</sup> Pṛthivī is addressed in only one whole hymn (of three stanzas), v. 84, where she is stated below (v. 88) to be *madhyamā*; but according to ii. 74, 76, 80 no form of Pṛthivī is *sūktabhāj*.

81. We see that when this Vāc is Sūryā, Gaurī<sup>a</sup>, Sarasvatī, they (are) in the hymns to the All-gods (praised) incidentally only.

bfk omit सूर्यानेव सती°, going on सतां गौरी &c., doubtless owing to the preceding line ending with सती.—केवला: hm<sup>1</sup>rbk, केला: f, केवलाम् r<sup>1</sup>r<sup>4</sup>.—81<sup>b</sup>=iv. 36<sup>b</sup>.—The end of the *varga* is here marked by १६ in hbfk, not in m<sup>1</sup>.—In hd, 81<sup>ab</sup> (ending सरस्वतीम्) is numbered १३ (=२१३), and 82<sup>ab</sup> (ending निषत्) १४ (=२१४).

<sup>a</sup> A goddess of the middle sphere (Naighaṇṭuka v. 5) omitted in the enumeration above (77, 78). RV. i. 164, 41, 42 are given as examples for Gaurī in Nirukta xii. 40, 41.

## 17. Names of female seers: three groups.

82. Ghosā<sup>a</sup>, Godhā<sup>b</sup>, Viśvavārā<sup>c</sup>, Apālā<sup>d</sup>, Upaniṣad, Niṣad<sup>e</sup>, Brahmajāyā (who is) named Juhū<sup>f</sup>, the sister of Agastya<sup>g</sup>, Aditi<sup>h</sup>,

बोधा बोधा brfk, बोधा बोधा hdm<sup>1</sup> (Ārṣānukramaṇi).—\*वारापाक्षोपनिषद्विषत्<sup>1</sup> r<sup>4</sup>  
r<sup>1</sup> b f k r<sup>2</sup> r<sup>5</sup>, \*वारापाक्षोपनिषद्विषत् h d r<sup>3</sup>.—नामामस्त्यस्व m<sup>1</sup> brfk d, नामा - मस्त्यस्व h.

<sup>a</sup> RV. x. 39. 40.

<sup>b</sup> x. 134. 6, 7.

<sup>c</sup> v. 28.

<sup>d</sup> viii. 91.

These two are the seers of the khila of seven stanzas beginning *pra dhārayantu madhuno hṛtasya*, and described thus in the Kashmir MS. of the khilas: '*pra*,' *sapta*, *brāhmya* [i. e. *brāhmya* = *brahmapādin*]. <sup>f</sup> Juhū Brahmajāyā, seer of RV.

x. 109; see Ārṣānukramaṇi x. 51, and Sarvānukramaṇi on RV. x. 109. <sup>g</sup> Seer of

RV. x. 60. 6; cp. Ārṣānukramaṇi x. 24; Sarvānukramaṇi on x. 60; Sieg, Sagenstoffe, p. 129, note 7. <sup>h</sup> The seer of some of the stanzas of RV. iv. 18.

83. and Indrāṇī<sup>a</sup>, and the mother of Indra<sup>b</sup>, Saramā<sup>c</sup>, Romaśā<sup>d</sup>, Jṛvaśī<sup>e</sup>, and Lopāmudrā<sup>f</sup>, and the Rivers<sup>g</sup>, (and) Yamī<sup>h</sup>, and the wife Śaśvatī<sup>i</sup>,

ब्रह्माता hm<sup>1</sup> r h, ब्रह्माता fkr<sup>2</sup>.—च शशती h d r<sup>1</sup> r<sup>4</sup>, च शशती m<sup>1</sup> r, तथैव च  
o f k r<sup>2</sup>.—83<sup>b</sup> = ii. 77<sup>d</sup>.

<sup>a</sup> x. 86 (several stanzas) and 145.

<sup>b</sup> Indramātaraḥ are said to be the Rishis

of x. 153, Ārṣānukramaṇi x. 79.

<sup>c</sup> In several stanzas of x. 108.

<sup>d</sup> i. 126. 7.

<sup>e</sup> In several stanzas of x. 95.

<sup>f</sup> i. 179. 1, 2.

<sup>g</sup> In some stanzas of iii. 33.

<sup>h</sup> That

is, Yamī Vaiśvatī in x. 10 and 154.

<sup>i</sup> viii. 1. 34.

Sieg, Sagenstoffe, p. 40, cites passage from the Nītimāñjarī in which *māri*, among women (*striṣu*), is she who is distressed when her husband is distressed, and rejoices when he rejoices, *śaśvatī* being quoted from the RV. (viii. 1. 34) as an example. Cp. Sarvānukramaṇi on RV. viii. 1, and below, vi. 40.

84. Śrī<sup>a</sup>, Lākṣā<sup>b</sup>, Sārparājñī<sup>c</sup>, Vāc<sup>d</sup>, Śraddhā<sup>e</sup>, Medhā<sup>f</sup>, Dakṣiṇā<sup>g</sup>, Rātri<sup>h</sup>, and Sūryā Śāvitṛī<sup>i</sup>, (all these) are pronounced to be female seers<sup>j</sup> (*brahmapādin*).

श्रीलाक्षा hdm<sup>1</sup>, श्रीलाक्षा b, श्रीलक्ष्मी fk, श्रीलक्ष्मी: r.—सार्पराक्षी hm<sup>1</sup> r, सर्वैराक्षी  
r, सार्पराक्षी f, सार्पराक्षी kr<sup>2</sup>.—वाक् ब्रह्मा मेधा hm<sup>1</sup> r, वाङ्मयमेधि b, वाङ्मयमेधि  
k.—इरिता: hm<sup>1</sup> r, इरिता fk, इरिता b.

<sup>a</sup> Supposed seer of the Śrīsūkta, the khila after v. 87.

<sup>b</sup> Seer of a khila, cp.

below, viii. 51.

<sup>c</sup> RV. x. 89.

<sup>d</sup> x. 125.

<sup>e</sup> x. 151.

<sup>f</sup> Seer of the

Medhāsūkta, the khila after RV. x. 151.

<sup>g</sup> RV. x. 107.

<sup>h</sup> x. 127.

<sup>i</sup> x. 85.

These three ślokas (82-84) are identical with three at the end of the Ārṣānukramaṇi (100-102). With 82-83 on i. 128, 129.

85. The first group of these, consisting of nine<sup>a</sup>, praised the deities; the middle series<sup>b</sup> conversed with seers and deities.

त्वासां hm<sup>1</sup>r, तासां fkr<sup>2</sup>, तासा b.—वर्गसुष्टाव hm<sup>1</sup>r, वर्गस्त्वष्टा च b, वर्गसुष्टा च f, वर्गसूसा च k.—समुदे hm<sup>1</sup>r, समुदे b, समुद्रे fkr<sup>2</sup>, समुहै r<sup>1</sup>.

<sup>a</sup> That is, those enumerated in ii. 82.

<sup>b</sup> The nine enumerated in ii. 83.

86. So the last group sang of the evolutionary forms (*bhāva-vṛttāni*)<sup>a</sup> of Self<sup>b</sup>. Whoever is the seer (of a hymn by one) of the last group is also the deity<sup>c</sup>.

वर्गस्योत्तमः hm<sup>1</sup>r, र्धाद्य रथोत्तमः k, र्धाद्यरथोत्तमः bf.—86 is omitted in r<sup>1</sup>r<sup>4</sup>.—The end of the *varga* is here marked by १७ in hdbfk, not in m<sup>1</sup>.—86<sup>ab</sup> is numbered as १८ (=२१८) in hd, 87<sup>ab</sup> as १९ (=२१९).

<sup>a</sup> For a definition of *bhāva-vṛttam*, see below, ii. 120. <sup>b</sup> According to the *Sarvā-nukramanī*, seer and deity are identical in the case of *Sūraparājñī* (RV. x. 189: *ātmadai-vaṭam*), *Vāc* (x. 125: *tustāvātmanam*), *Śraddhā* (x. 151), *Dakṣiṇā* (x. 107), *Rātri* (x. 127), *Sūryā Sāvitrī* (x. 85: *ātmadaiṇam*). The three others, *Srī*, *Lakṣmī*, *Medhā*, are the seers and deities of *khilas*. *Ātman* here I take to mean 'self' (in accordance with the evident meaning of the *Sarvānukramanī* passages just given, and their interpretation by *Ṣaḍguru-jiya*), the expression *ātmano bhāva-vṛttāni jagau* being equivalent to *ātmanam astaud . . lecatām* in 87. <sup>c</sup> As the object of praise is self.

### 18. Deity in self-landations and colloquies. Particles.

87. Now (each seer of) the last group thus praised herself as the deity: therefore whoever may be the seer in self-laudations is at the same time the deity.

यस्योत्तमः hm<sup>1</sup>r, यत्तथोत्तमः b, यत्तथोत्तमः f, चोत्तमसु यः r<sup>1</sup>r<sup>4</sup>.—तस्मादात्म-  
न्येषु hm<sup>1</sup>r, तस्मादात्मन्येषु b, तस्मात्तमस्यदेवेषु f, तस्मादात्मन्येषु (च) r<sup>1</sup>r<sup>4</sup>.—स्वाद्य  
स्वयिः सेव देवता hm<sup>1</sup>r, स्वाद्य स्वयि सेव देवता fb, स्वाद्य स्वयि देवता k, मवेदुष्टेव  
देवता r<sup>1</sup>r<sup>4</sup>.

88. He who utters the speech in colloquies should be (regarded as) the seer<sup>a</sup> in it; whoever may be addressed by that speech should be (regarded as) the deity therein<sup>b</sup>.

मवेदुष्टिः hm<sup>1</sup>rbfk, मवेदुष्टिः r<sup>1</sup>r<sup>4</sup>.—तेनोच्यत hm<sup>1</sup>rb, तेनाच्येत f, वाक्येन m<sup>1</sup>kr,  
वाक्ये च hdbf.—देवता तच्च सा hdm<sup>1</sup>r, देवता तु च सा f, देवता च च सा k, देवता तेषु  
जा r<sup>1</sup>r<sup>4</sup>, देवता तु सा b.

<sup>a</sup> Cp. *Sarvāṅkramanī*, Introduction ii. 4: *yasya vākyaṃ sa ṛṣiḥ*. <sup>b</sup> Cp. *ibid.*, ii. 5: *yā tenocyate sā devatā*; see also the three lines quoted from the *Devatānukramanī* by Śaṅkaraśiṣya (pp. 97, 98) on RV. i. 165.

89. <sup>a</sup> Particles are enumerated in various senses—both for the purpose of connecting actions, and occasionally for the sake of comparison <sup>b</sup>.

कर्मोपसंहार्ये च  $hm^1$  (and Nirukta i. 4), कर्मोपसंहार्ये च  $fkr$ , कर्मोपसंहार्ये च  $b$ , कर्मोपसंहार्यसु  $r^1r^4$ .

<sup>a</sup> Text and translation, with notes, of the following passage (ii. 89-122) have been printed by me in the *Album-Kern*, pp. 334-340. <sup>b</sup> Cp. Nirukta i. 4: *atha nipātā uccōvaceṣv artheṣu nipatanty apy upamārthe 'pi karmopasaṃgrahārthe*.

90. Others again (are) occasionally (used) for the purpose of filling up <sup>a</sup> defective verses (*pāda*). Those (particles) which in metrical books have the purpose of filling up (the verse) are meaningless <sup>b</sup> :—

ऊनानां  $hm^1r$ , प्रनाना  $f$ , सनानां  $k$ , चनाना  $b$ .—पूरणार्था  $hm^1r$ , पूरणार्थे  $br^1r^4$ , पूरणार्थे  $f$ , पूरणार्थे  $k$ .—पूरणार्थस्त्व  $hm^1rb$ , पूरणार्थे त्व  $r^1r^4$ , पूरणार्थार  $f$ .

<sup>a</sup> Cp. Nirukta i. 4: *atha nipātāḥ . . api padapūraṇāḥ*. <sup>b</sup> Based on Nirukta i. 9: *atha ye pravṛtite 'rthe 'mitākṣareṣu grantheṣu vākya-pūraṇā āgachanti, padapūraṇās te mitākṣareṣu anarthakāḥ: kam im id v it: 'Now those particles which, when a subject is started, appear as sentence-filling in non-metrical works, being verse-filling in metrical books, (are) meaningless, (viz.) kam, im, id, u': examples for these are quoted in Nirukta i. 10. Cp. also RV. Prātiśākhya xii. 9, and VS. Prātiśākhya ii. 16.*

91. they are to be recognized as *kam*, *im*, *id*, *u* <sup>a</sup>. But (there are) also such (particles) as have various senses. *Iva*, *na*, *cid*, *nu*—these are the four having the sense of comparison <sup>b</sup>.

कर्मोपसंहार्ये  $m^1r$  (and Nirukta i. 9), कर्मोपसंहार्ये  $h$ , कर्मोपसंहार्ये  $b$ , कर्मोपसंहार्ये  $f$ , कर्मोपसंहार्ये  $kr^2$ .—स्वनेकार्थकाश्च ते  $hm^1r$ , स्वनेकार्थकाश्च ते  $f$ , स्वनेकार्थकाश्च ते  $b$ , स्वनेकार्थकाश्च ते  $r^1r^4$ .—इवो न चित्सु  $hr^3$ , इवो न चित्सु  $m^1$ , इवो न चित्सु  $r^5$ , इव ना चित्सु  $b$ , इव ना चित्सु  $f$ , इव ना चित्सु  $r$ .—भवन्ति ते  $hm^1r^3bkr^2r^5$ , भवन्ति ते  $r^1r^4$ .—The end of the *vara* is here marked by १८ in  $hbf$ , by १७ in  $k$ , omitted in  $m^1$ .

<sup>a</sup> Nirukta i. 9, quoted above, ii. 90, note <sup>b</sup>. <sup>b</sup> Cp. Nirukta i. 4: *ete catvāra upamārthe bhavanānti*, the four particles mentioned above being then discussed in the same order.

## 19. Particles (continued). Prepositions. Genders.

92. Now *na* is, in metrical books, only occasionally used as a particle (*nipātyate*) in the sense of comparison, but frequently in (the sense of) negation<sup>a</sup>.

उपमार्थे  $hm^1r^3r^5$ , उपमार्थे  $hr$ , उपमार्थे  $fk$ .—प्रतिषेधे स्वनक्षत्रः  $hr^3bfr^2r^5$ , प्रतिषेध-  
स्वनक्षत्रः  $r$ , पुरगार्थस्वनक्षत्रः  $m^1$  (cp. ii. 90<sup>d</sup>).

<sup>a</sup> Cp. Nirukta i. 4: *neti pratishedhārthiyo bhāṣāyām, ubhāyam anuvadhyāyam . . . pratise-  
dhārthiṣaḥ . . . upamārthiṣaḥ*.

93. There does not exist an enumeration of the particles (stating explicitly) 'there are so many'<sup>a</sup>. These particles are used (*nipātyante*) at every turn (*pade pade*) on account of the subject-matter (*prakaraṇa*)<sup>b</sup>.

वशात्प्रकरणस्मिन्  $hr^3r^5$ , वशा प्रकरणस्मिन्  $b$ , वशाः प्रकरणस्मिन्  $r^2$ , वशात्प्रकरणस्मिन्  
 $m^1$ , वशा प्रकरणं स्मिन्  $fk$ , प्रयोजनवशा स्मिन्  $r^1r^4$ .

<sup>a</sup> The same expression is used in RV. Prātiśākhya xii. 9: *neyanta ity asti saṃkhyā*; but the VS. Prātiśākhya (ii. 16 and viii. 57) enumerates fourteen, and in the latter passage states that to be the number. Yaska, however, mentions twenty-two in Nirukta i. 4 ff., where five of those treated in the VS. Prātiśākhya do not occur. <sup>b</sup> Cp. RV. Prātiśākhya xii. 9: *arīhavaśāt*, 'on account of the sense.' See also Hemacandra's *Abhidhāna-cintāmaṇi*, ed. Böhtlingk, p. 443; Benfey, *Göttinger Gelehrte Anzeigen*, 1859, no. 103, p. 1023.

94. The twenty<sup>a</sup> prepositions (*upasargāḥ*) are to be recognized by reason of their connexion with (verbal) action<sup>b</sup>; for they differentiate the meaning<sup>c</sup> in the inflexions of noun and verb<sup>d</sup>.

क्रियायोगेन  $hm^1r^3bfr^2r^5$ , क्रियायोगेन  $r$ .—द्वार्थे  $hm^1b$ , स्वार्थे  $r^3r^5$ , द्वार्था  $fk$ , द्वार्थान्  
 $r^4$ , स्वार्थान्  $r$ .—विभक्तिषु  $hm^1r^3bfr^2r^5$ , विभक्तिभिः  $r^1$ , विभक्तिः  $r^4$ .

<sup>a</sup> This number is expressly stated in RV. Prātiśākhya xii. 6, 7; it is also the number enumerated in Nirukta i. 3, RV. Prātiśākhya xii. 6, VS. Prātiśākhya vi. 24, and in the *Gaṇa prādayaḥ*. <sup>b</sup> Cp. Pāṇini i. 4. 59: *upasargāḥ kriyāyoge*. <sup>c</sup> Cp. RV. Prātiśākhya xii. 8: *upasargo viśeṣakṛt*. <sup>d</sup> Cp. Nirukta i. 3: *nāmākhyātayor arthavivakaraṇam*.

95. *Acha*<sup>a</sup>, *śrad*, *antar*—these the teacher Śakatayana considered prepositions because of their connexion with action; they are three more.

अनु all MSS. and r.—उपसर्गाः hm<sup>1</sup>rb, उपसर्गाः f.k.—ते तु hm<sup>1</sup>, ते त bfk, तेन r.—95-105 omitted in r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> *Am*, which already occurs among the twenty, must be an old corruption, as the reading of all the MSS. It might stand for either *acha* or *aram*, but the former seems both palaeographically and otherwise the more probable. *Alam*, *antar*, *acha* are *gatis* in Pāṇini i. 4. 64, 65, 69. A vārttika on Pāṇini i. 4. 59 adds *śrad* to the list of *upasargas*.

96. There are just the three genders in popular usage (*loke*)—masculine, feminine, neuter<sup>a</sup>. In (regard to) nouns, the employment of which has been stated<sup>b</sup>, the subject-matter must be stated in this way<sup>c</sup>.

स्त्री च hm<sup>1</sup>, स्त्रीत्वं bfk, स्त्र्यश्च r.—नामसूक्तप्रयोगेषु hbfkr, नामसूक्तप्रदेशेषु r<sup>1</sup>r<sup>4</sup> (among the fragments added in R's edition, p. 56, śloka 130).—वाच्यं प्रकरणं तथा hbfkr, वाच्यं प्रकरणं खलु r<sup>1</sup>r<sup>4</sup> (*ibid.*).—The end of the *varga* is here marked by १९ in hbfkr, not in m<sup>1</sup>.

<sup>a</sup> Cp. above, i. 40.

<sup>b</sup> This probably refers to BD. i. 23-45.

<sup>c</sup> That is in connexion with gender.

## 20. Nouns. Pronouns. Sense. Rules for construing.

97. Now these (names) are mentioned (not only) by means of nouns, (but also) by means of genders; by means of pronouns repeated mention (is made) of (a noun already) mentioned, similar to (the repeated mention of) a positive or negative act (*kṛtākṛtasya*)<sup>a</sup>.

कृताकृतस्य all MSS.—सदृशो rk, सदृशे hm<sup>1</sup>bf.—पुनर्यहः bfk r, पुनर्गृहः h.

<sup>a</sup> Lit. 'what has been (stated to be) done or not done': the meaning probably being that pronouns may refer to a preceding verbal notion as well as a noun.

98. All (authorities) say that the names (occurring) in verses, hymns, stanzas, hemistichs, and any others (there may be), (are) nouns; some<sup>a</sup> (call them) so according to circumstances (*yathā kathā*)<sup>b</sup>.

सर्वे नामानि विवाज्जु hfk r, सर्वाना<sup>a</sup> b, सर्वनामानि वि वाज्जु r<sup>1</sup>r<sup>4</sup> (śloka 131).—अविदं hbfkr, अविदं r<sup>1</sup>r<sup>4</sup>.—यथा कथा hfk r, यथा कथा b, तथा यथा r<sup>1</sup>r<sup>4</sup>, यथा तथा m<sup>1</sup>.

<sup>a</sup> *Any* here used in antithesis to *sarve* must be meant as an equivalent to *eke*.

<sup>b</sup> A somewhat archaic use of the adverb *kathā*; cp. *yathā kathā ca* in Nirukta iv. 3, x. 26.

99. The sense is the chief thing<sup>a</sup>; for a term (*śabda*) is required (to be) dependent on the qualities (*guṇa*) of it<sup>b</sup> (the

sense); therefore one should bring terms under subjection to the sense by the various expedients of construing.

प्रधानमर्थः शब्दो r, प्रधानमर्थशब्दो bfk, प्रधानशब्दमर्थो hdm<sup>1</sup>.—तनुषायत्तम् r, तनुषायत्तम् m<sup>1</sup>, तनुषायत्तम् hd, तनुषायत्तम् fb, तनुषायो यत्तु k.—नानान्वयोपाधिः hd, \*पाद्यः r, नानान्वयस्य b, नालया fk.

<sup>a</sup> Cp. Nirukta ii. 1: *arthanītyaḥ parikṣeta*.

<sup>b</sup> That *tad* must refer to *arthah* is shown by the expression *śabdān arthavaśaṁ nayet*.

100. A redundant word (*pada*) should be rejected, while one that is lacking one should introduce into the sentence; and one that is far removed one should bring into juxtaposition, and should (then) arrange the regular sequence (of the words).

आनुपूर्वी च hm<sup>1</sup>r, आनुपूर्वी च d, आनुपूर्वी च fk, आनुपूर्वी प्र<sup>a</sup> b.

101. Gender, root, and inflexion one should, in their respective places, adapt<sup>a</sup> (to the sense). Whatever is Vedic in a formula one should turn into everyday speech (*laukika*)<sup>b</sup>.

धातुं विभक्तिं m<sup>1</sup>kr, धातुविभक्तिं hdb, धातुनिविभक्ति f.—संगमेत्तच hdm<sup>1</sup>, संगमे तच bfk, संगमेत्तच r (cp. Nirukta ii. 1: *विभक्तीः संगमयेत्*).—मन्त्रे m<sup>1</sup>bfk, वाक्त्रे hd, वाक्त्रं r.—तत्तत्पूर्यात्तु m<sup>1</sup>b, तत्तु कुर्यात्त f, कुर्यात्तत्तु r, कुर्यात्तन्त्रे तु hd.—The end of the *varga* is here marked by २० in hdbf, not in m<sup>1</sup>k.

<sup>a</sup> Cp. Nirukta ii. 1: *yathārtham vibhaktiḥ saṁnamayet*.

<sup>b</sup> Cp. i. 4 and 23.

## 21. Analysis of words. Six kinds of compounds.

102. The analysis of the secondary elements (*guṇa*)<sup>a</sup> may be (effected) by the aid of all roots (*dhātu*) which possess a traditional characteristic form (*liṅga*), and the sense of which can be stated.

यावतामेव m<sup>1</sup>bfkr, यावतामेव hd.—\*निधेयः स्नात h, \*निधेय स्नात m<sup>1</sup>, \*निधेयश्च bfk, \*निधेयं च r.

<sup>a</sup> The root (*dhātu*) here representing the primary form (*prakṛti* or *pradhāna*), cp. i. 108, and v. 96.

103. A word (*pada*), the definition of which can be expressed, whether it be derived from two roots, many (roots), or one root, is one consisting of a sound (*śabda*) that contains root, preposition, members (*avayava*), and secondary elements (*guṇa*).

°शब्दं द्विधातुबन्धम् hdm<sup>1</sup>, °शब्दाद्विधातुबन्धम् r, °शब्दद्विधातुबन्धम् f, °शब्दत्रिधातुबन्धम् b.—चापि hdkr, चापि b.—पदं hdm<sup>1</sup>, पदं bfk, यद् r.

104. A word may be explained in five ways, (viz.) as derived from a root, as derived from the derivative<sup>a</sup> of a root, as derived from a compound meaning (*samastārtha*)<sup>b</sup>, as derived from a sentence (*vākya*)<sup>c</sup>, and as (of) confused<sup>d</sup> (derivation).

<sup>a</sup> Corresponding to *taddhita* below, 106, and Nirukta ii. 2. <sup>b</sup> That is, derived with a *samāsānta* suffix; cp. *taddhita-samāseṣu*, Nirukta ii. 2. <sup>c</sup> As, for example, *ītiḥāsa* (= *īti haṅsa*). <sup>d</sup> *Vyatikīrṇa*: that is, by transposition of letters; cp. Nirukta ii. 1: *ādy-anta-viparyayaḥ*.

105. Dvigu, Dvandva, Avyayibhāva, and Karmadhāraya, the fifth Bahuvrīhi, and the sixth called Tatpuruṣa (are the compounds)<sup>a</sup>.

<sup>a</sup> This śloka is quoted by Durga on Nirukta ii. 2. Only four classes are distinguished in the VS. *Prātiśākhya* (i. 27 and v. 1, commentary), which does not mention the dvigu or the karmadhāraya class.

106. In compounds, as well as in a secondary derivative explanation (*nirvacas*) should proceed from analysis: one should explain after separating<sup>a</sup> (the parts); thus 'punishable' (*daṇḍ-ya*)<sup>b</sup> as 'deserving punishment' (*daṇḍagrha*),

विद्यहानिर्वचः m<sup>1</sup>, विद्यहा निर्वचः hdkr, विद्याहानिर्वचः b.—तद्धिते hdkr, तद्धिते b, तादृशे fk.—निर्द्रुयाद् hdm<sup>1</sup>, निर्द्रुयाद् r, निर्वत्सा fk, निर्वत्सया b.—इण्य bfr, इण्य hd, इण्य m<sup>1</sup>k.—The end of the *varga* is here marked by २९ in hdbfk, not in m<sup>1</sup>.

<sup>a</sup> Cp. Nirukta ii. 2: *taddhita-samāseṣu . . . pūrvam pūrvam aparam aparam pravibhajya nirbrūyāt*. <sup>b</sup> As an example of a *taddhita*; cp. Nirukta ii. 2: *daṇḍyaḥ . . . daṇḍam arakti*; see also Pāṇini v. 1. 66.

## 22. Meaning and analysis of words.

107. and 'fair-wived' (*rūpavad-bhārya*) as 'he has a fair (*rūpavati*) wife (*bhāryā*)'<sup>a</sup>. Thus 'Indra-Soma' (*Indrā-Soman*) as 'Indra and Soma' is an example (of a Dvandva).

<sup>a</sup> As an example of a bahuvrīhi. Yāska, in Nirukta ii. 2, 3, exemplifies only the tatpuruṣa class, though without naming it.



108. The form of the sound (*śabda*), the sense of the word (*pada*), the etymology, the primary form (*prakṛti*), the secondary element (*guṇa*), all this has manifold sense: there are ten species (*guṇāḥ*, scil., of explanation) in (case of) misunderstanding (*anavagame*)<sup>a</sup>.

प्रकृतिर् hdbfk, सङ्कतिर् r.—दशानवगमे r, बृशानवगमे hdm<sup>1</sup>, दशानवगुणे bfk.

<sup>a</sup> That is, five correct explanations under the above heads, and five incorrect.

109. Terms (*śabdāḥ*) expressive of a general meaning are occasionally applied in a particular sense (*viśeṣe*); thus (in) 'Who, pray, O men' (*ko nu maryāḥ*: viii. 45. 37), the interpretation (of) 'goes' (*īṣate*) is in (the sense of) 'fleeing'<sup>a</sup>.

विश्वे स्थायिताः hm<sup>1</sup>r, विश्वे ज्ञायिताः b, विश्वे ज्ञायिना f, विश्वा ज्ञायिना k.—पलायने hrbfk.—यथा वृत्तिः hm<sup>1</sup>bf, यथावृत्ति rk.—इतीषते h, इतीष्यते m<sup>1</sup>bfr, इतिष्यते k.—109<sup>cd</sup> and 110<sup>ab</sup> are omitted in d.

<sup>a</sup> The word *īṣate* in RV. viii. 45. 37 is explained by Yāska in his comment on this stanza (Nirukta iv. 2) as *palāyate*, while in Naighaṇṭuka ii. 14 it is enumerated among the verbs which mean 'to go.'

110. But other (terms) expressive of a particular meaning are occasionally applied in a general sense; in the formula, 'With cold the fire' (*himenāgnim*: i. 116. 8), the term 'frost'<sup>a</sup> (*hima*) is an example.

<sup>a</sup> Yāska, in his comment on RV. i. 116. 8 (Nirukta vi. 36), explains *himena* by *udakena grīṣmānte*; cp. also Sāyaṇa on i. 116. 8.

111. Yāska has, in the stanza 'To every tree'<sup>a</sup> (*vrkṣe-vrkṣe*: x. 27. 22), explained the word 'man-eating' (*pūruṣādaḥ*) by taking one word (and) dividing (it) into two<sup>b</sup>.

पुरुषादः hdm<sup>1</sup>fr, पूरुषादः b, पुरुषदं k.—The end of the *targa* is here marked by २२ in hdbf, not in m<sup>1</sup>k.

<sup>a</sup> This and the following five examples (in 111-114) are given as illustrations of wrong interpretation due to misunderstanding (*anavagama*). The preceding two ślokas may also have been meant to be included in this criticism.

<sup>b</sup> Yāska, in Nirukta ii. 36, explains *pūruṣādaḥ* as *puruṣān adanāya*, 'in order to devour men,' but there is nothing in this to justify the criticism that he took *pūruṣādaḥ* as two words.

### 23. Yāska's wrong explanations. Dropping of letters.

112. Similarly, another (expression) which is not one (word), he has explained as one only by (his) analysis as 'month-maker' (*māsa-kṛt*) in the formula, 'The ruddy one me once' <sup>a</sup> (*aruṇo mā sakṛt*: i. 195. 18).

<sup>a</sup> In his comment on this stanza Yāska (Nirukta v. 21) explains the word as *māsānāṃ kartā*. Our author here agrees with the Padapāṭha. See Roth, Erläuterungen, on Nirukta v. 21; Sāyaṇa on RV. i. 195. 18; Geldner, Vedische Studien iii, p. 178.

113. In the stanza, 'Not to his brother' (*na jāmāye*: iii. 31. 2), he has explained the two words *garbhaṃ nidhānam*, even though (another) word <sup>a</sup> intervenes, by making them into one <sup>b</sup>.

<sup>a</sup> *Sanitur*: the words in iii. 31. 2 being *garbhaṃ sanitur nidhānam*. <sup>b</sup> That is, his explanation, in Nirukta iii. 6, is *garbhānidhānīm*. Yāska, however, doubtless intended merely to express that the two words constitute an 'open' or purely semantic compound; cp. Geldner, Vedische Studien iii, p. 107; Sieg, Sagenstoffe, p. 92.

114. The class of word is not recognized in the word *tvaḥ* <sup>a</sup>, (nor) the sense in *śitāman* <sup>b</sup>. Misunderstanding of the accent (in) *adhāyi* is shown in the stanza 'As on the tree' <sup>c</sup> (*vane na*: x. 29. 1).

\*रविज्ञाता hdm<sup>1</sup>r, \*रविज्ञाता b, \*रेविज्ञाता f.—त्वःपदे hdm<sup>1</sup>b, त्वपदे fk, त्वः पदा(र्थः) r.—र्थः शितामनि hdm<sup>1</sup>, र्थं शिसामनि b, र्थं शिसामनि f, र्थः शिसामनि r.—स्वरागवन्मो hdm<sup>1</sup>rfk, स्वरः लः कः कः रः i b.—वने जे<sup>o</sup> m<sup>1</sup>r, वने जे<sup>o</sup> hd, वेवे जे<sup>o</sup> b, वेने ते<sup>o</sup> fk.

<sup>a</sup> Yāska (Nirukta i. 7) enumerates, doubtless following an earlier view, *tva* among the particles, but he clearly considers it an inflected word (*śiḍ*, i. 8). Our author must therefore be criticizing the latter view. <sup>b</sup> Yāska (Nirukta iv. 3) states that the word means 'fore-arm' (*dos*), adding the divergent views of Śākāpāṇi, Taiṭṭīki, and Gālava. From the above it does not, of course, appear what view our author held. <sup>c</sup> Yāska (Nirukta vi. 28) in commenting on RV. x. 29. 1 reads *vāyōś naḥ adhāyi*, while the Padapāṭha, reading *vā yōś naḥ adhāyi*, leaves the verb unaccented after the relative. If our author is criticizing Yāska, it does not appear what he means here by a misunderstanding of the accent. Cp. Roth, Erläuterungen, p. 94; Max Müller, RV. Prātiśākhya, p. 4; Rīg-veda, 2nd ed., vol. iv, p. 9; Sāyaṇa on RV. x. 29. 1; Oldenberg, Prolegomena, p. 532.

115. As the regular order <sup>a</sup> (of the words) was (arranged) according to the sense in *Śunah-śepam* <sup>b</sup>, *Narā-samsam* <sup>c</sup>, *Dyāvā naḥ prthivi* <sup>d</sup>, *nir-askṛta* <sup>e</sup>, and the rest :

प्रमुत्तिष्वर्थाद् hdm<sup>1</sup>, \*तिस्वर्थाद् r, \*ति चर्थाद् bfk.—\*सीकमो hm<sup>1</sup>r, \*सीकमो fk, \*सीकमो b.

<sup>a</sup> That is, in the Kramapāṭha. This and the following śloka appear to be connected thus: as the sense requires the restoration of words to their proper order (*pada-krama*), so it requires the restoration of letters for the purposes of etymology to their proper order (*varṇa-krama*).

<sup>b</sup> For *śunās cīc chepam* in RV. v. 2. 7; see RV. Prātiśākhya ii. 43 and xi. 8.

<sup>c</sup> For *narā vā śapsam* in RV. x. 64. 3; see RV. Prātiśākhya, *loc. cit.*

<sup>d</sup> That is, these words in RV. ii. 41. 20 must be read as *dyāvāpṛthivī naḥ*; cp. Nirukta ix. 38.

<sup>e</sup> For *nir u śvasāram aśrita* in RV. x. 127. 3; cp. RV. Prātiśākhya x. 4, xi. 5.

116. (so) there is dropping of a letter (*varṇa*), of two letters, of many, and of a consonant: (for instance, in) *atrāṇi*<sup>a</sup>, *kapiḥ*<sup>b</sup>, *nābhā*<sup>c</sup>, *danah*<sup>d</sup>, *yāmi*<sup>e</sup>, and *aghāsu*<sup>f</sup>.

यामीत्यघासु m<sup>1</sup>, यामीत्यघासु hdr, यामीत्यघासु b, यामीत्यघासु f.—The end of the *varga* is here marked by २३ in hdbfk, not in m<sup>1</sup>.

<sup>a</sup> For *atrāṇi* in RV. x. 79. 2.

<sup>b</sup> For *ṛṣā-kapiḥ* in RV. x. 86. 5; see Nirukta xii. 27.

<sup>c</sup> A very frequent form in the RV. before consonants beside the rare *nābhau*. There is possibly an allusion to Yaska's etymology (in Nirukta iv. 21): *nābhā samnahanāt*.

<sup>d</sup> Explained by Yaska (Nirukta vi. 31), on RV. i. 174. 2, as *dānamanasaḥ*.

<sup>e</sup> Given by Yaska (Nirukta ii. 1) as an example in *ta tvā yāmi* (RV. i. 24. 11 or viii. 3. 9) for the dropping of a letter. It is explained by Durga as = *yācāmi*.

<sup>f</sup> In RV. x. 85. 13; supposed to be = *maghāsu* (the reading of the AV.); see Weber, Nakṣatra ii. 365, note<sup>1</sup>.

24. Word and sense. The verb expresses a form of becoming.

117. From the sense (comes) the word (*pada*), its designation; from the word (comes) the ascertainment of the sense of the sentence (*vākya*). (For) the sentence arises from an aggregation of words, the word arises from an aggregation of letters<sup>a</sup>.

स्वामिधेयं hdm<sup>1</sup>rfk, स्वामिधेयं b.

<sup>a</sup> Which are significant: hence the sense is the starting-point in interpretation.

118. From the sense (of the word), the subject-matter (*prakaraṇa*), the gender, the appropriateness, and from (considerations of) place and time, the (possibility of) discriminating the (whole) sense in the formulas will result; such is the settled rule (*sthitiḥ*) in (regard to) other (writings) also.

There is a lacuna in b from 118<sup>cd</sup> to 122<sup>cd</sup>: मन्वेष्ट्वर्चविधि[स्व - - - मन्वेष्ट्वि]त्तमैः ।

119. He who thus exerts himself in the study of etymology (*nairukte*) by the various means of construing (*anvaya*), being desirous of knowing the form of Brahma<sup>a</sup>, will, even though an evil-doer, go to the supreme<sup>b</sup> (*param*).

निवृत्ति यो यतित  $hm^1r$ , निवृत्तो यो यतित  $t$ , निवृत्तो जायति  $k$ .—इयमपि दुष्कृत्य<sup>a</sup>  
 $hm^1r$  (दुःकृत  $m^1$ ), रूपमपि दुःकृत्य  $f$ , दुःकृत्य  $k$ .

<sup>a</sup> That is, the Veda.

<sup>b</sup> Cp. Nirukta i. 18: *yo 'rthajña it sakalam bhādam aśnute: nākam eti jñānavidhūtapāpmā*.

120. How this (world) did not exist in the beginning, either as non-existent or existent, how this universe (*sarvam*) came into being, (all) this they term the evolution (*ṛttam*) of becoming<sup>a</sup> (*bhāva*).

यथेदमद्ये  $hdm^1$ , यथेदमपेर, यथेदमपे  $fk$ .—सद्व्य<sup>a</sup>  $hdr$ , शब्दाव्य<sup>a</sup>  $f$ .—माववृत्तं  $hm^1r$ ,  
माववृत्तं  $fk$ .—वदन्ति  $dm^1rfk$ , वदति  $h$ , प्रवचति  $r^1r^4$  (*R*'s edition, p. 56, śloka 132).

<sup>a</sup> Cp. below, viii. 46 on RV. x. 129 (*nāsat*): *vadanti bhāvavṛttam tat*.

121. The verb (*ākhyāta*) has becoming as its fundamental meaning (*pradhāna*)<sup>a</sup>. There are these six modifications (*vikārāḥ*)<sup>b</sup> of becoming: genesis (*janma*), existence (*astitvam*), transformation (*parīṇāmah*), growth (*ṛddhiḥ*), decline (*hānam*), destruction<sup>c</sup> (*vināśanam*).

यद्विकारा  $hdr$ , यद्विकारो  $fk$ , यद्विकारा  $r^1r^4$  (p. 56, śloka 128).—अव्याखिलं  $hrm^1$   
 $r^1r^4$  (p. 56, śloka 128), अव्याखिलं  $f$ .—परीणामी  $m^1fr$ , परीणामी  $d$ , परिणामी  $h$ , परि-  
णामी  $k$ .—वृद्धिर्ज्ञानं वि<sup>a</sup>  $hdr$ , वृद्धिर्ज्ञानवि<sup>a</sup>  $fk r^1r^4$  (p. 56, śloka 128).—The end of the  
*varga* is here marked by २४ in  $hm^1f$ , not in  $k$  (nor in  $b$  owing to the lacuna in that MS.).

<sup>a</sup> This definition is identical with that in Nirukta i. 1: *bhāvepradhānam ākhyātam*.  
Cp. RV. Prātiśākhya ii. 12. 8.

<sup>b</sup> This is quoted by Yāska (Nirukta i. 2) as the opinion of Vāreṣyāṇi: *śaḍ bhāvavikārā bhavanti*.

<sup>c</sup> The passage in Nirukta i. 2 on which this is based, gives the verbs (*jāyate* &c.) corresponding to the above nouns.

## 25. The deities of the Vyāhṛtis and of Om.

122. But whatever other modifications of becoming arise from these six<sup>a</sup> must be inferred in each case according to the sentence<sup>b</sup>, to the best of their ability (*sāmarthyāt*), by those who are most familiar with the formulas,

यदां तु hrfk, यदाः सुर् r<sup>1</sup>r<sup>4</sup> (p. 56, śloka 129).—ते यथावाक्यम् hrfk, यथावचनम् r<sup>1</sup>r<sup>4</sup> (p. 56, śloka 129).—अभूद्वाः r, अस्तु f, अभूद्वाः hdm<sup>1</sup> (cp. Nirukta i. 3: अभूद्वाः).<sup>a</sup>

<sup>a</sup> The wording is somewhat clumsy; literally: 'others which arise from the modification of becoming of these six.' The passage of the Nirukta (i. 3), on which the above is based, is more clearly expressed: *anye bhāvavikārā eteṣāṃ eva vikārā bhavanti.* <sup>b</sup> Cp. Nirukta i. 3: *te yathāvacanam abhyūhitavyāḥ.*

123. and (must) likewise (be inferred) in accordance with the (nature of the) adorations (*namaskāraḥ*)<sup>a</sup> of the Gods and Fathers (appearing in those formulas).

Now hear the divinity of the sacred utterances (*vyāhṛti*)<sup>b</sup>, individually and collectively.

नमस्कारस्त्वैव hmr<sup>1</sup>r, नमस्कारस्त्वैव fk, नमस्कारस्त्वैव b.—अथ यदां hmr<sup>1</sup>r, अथ वादां fk, अवादां b.

<sup>a</sup> That is, the various modifications of the verbal sense are to be inferred not only from the nature of the sentence but also of the prayer which it contains. If *namaskāraḥ* be read, the meaning would be: 'the nature of the prayer is also to be inferred (in doubtful cases) from the tenor of the sentence.' <sup>b</sup> That is, the three mystical words *bhūr bhuvah svaḥ*.

124. Now the divinity of the sacred utterances collectively is Prajāpati<sup>a</sup>, while the deities of them individually are this (terrestrial) Agni, Vāyu, and Sūrya (respectively).

देवतं तु hmr<sup>1</sup>r, देवतं तु fk, देवतं च b.

<sup>a</sup> Cp. Sarvānukramāṇī, Introduction ii. 10: *samastānāṃ prajāpatiḥ*.

125. The syllable Om has Vāc for its deity, or else it is addressed to Indra, or else (it belongs) to Parameṣṭhin; or it is addressed to the All-gods, or to Brahman, or to the Gods (in general), or Ka (is its deity)<sup>a</sup>.

वाग्देवतो hdb<sup>1</sup>r<sup>4</sup> (p. 56, śloka 133), वाग्देवतो r, वाग्देवतो f, वाग्देव\* m<sup>1</sup>, वाग्देवो k.—देवः क एव r<sup>1</sup>r<sup>4</sup> bfr, देवः क एव hdm<sup>1</sup>.—The end of the *varga* is here marked after this śloka (125) by २५ in hdm<sup>1</sup>, but after 124 in bfr. The former is doubtless correct, as the end of the *varga* thus corresponds with the end of the Introduction, while in the other case the twenty-fifth *varga* would without any apparent reason contain only three ślokas. The two *vargas*, 25 and 26, however, contain together only eight ślokas instead of ten.

<sup>a</sup> On this śloka is based Sarvānukramāṇī, Introduction ii. 11, where, however, Vāc and Indra are omitted, and *ādhyātmiḥ* (see Sedorvāṇīya) corresponds to ka.

## 26. The first three hymns. Authors of Vaiśvadeva hymns.

126. The first hymn is addressed to Agni. Its seer<sup>a</sup> is Madhuchandas. The seven triplets<sup>b</sup> which follow it should all be recognized as addressed to different deities.

आग्नेयं hm<sup>1</sup>r<sup>1</sup>fk, अपये b.—०स आर्वकम् hm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>, ०स आवुणः b, ०स आवुषु f, ०शतयावुषु k, ०स आदितः r.—शेयाः सर्वे hm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>, शेयास्त्वये b, शेयास्त्वये fk, शेयास्त्वयो r.—From here (126) down to 145 Rājendralāla Mitra gives readings connected with r<sup>4</sup>: *ghapustakodhṛtapāṭkaḥ* (perhaps = 'restored' or 'corrected' reading). Both *gha* and *gha u* are referred to in the notes on śloka 137, p. 57.

<sup>a</sup> More literally, 'the authorship (*ārṣakam*) is that of Madhuchandas.' <sup>b</sup> That is, those which are contained in RV. i. 2, 3.

127. The first of these (2. 1-3) is addressed to Vāyu, the following one (2. 4-6) to Indra and Vāyu, then one to Mitra and Varuṇa (2. 7-9), one also to the Aśvins (3. 1-3), one to Indra (3. 4-6), then one to the All-gods (3. 7-9).

स्वेयां hm<sup>1</sup>r, तेषां bfk.—०योऽश्विनो hr<sup>2</sup>r<sup>4</sup>fk<sup>2</sup>r<sup>5</sup>, ०यो ब्राह्मिन् b, ०श आश्विन r.—विष्णो hr<sup>2</sup>r<sup>5</sup>, स्विष्णो fkr<sup>2</sup>, विष्णो b, ऐष्णो r.—तो hr<sup>2</sup>r<sup>5</sup>, यो m<sup>1</sup>, यो bfk, यः r.—वैश्वदेवः hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>, वैश्वदेवतः bfk, पञ्चमस्तुचः r.

128. Now (this) last triplet (3. 7-9), composed in the Gāyatrī metre, contains that name (*tan-nāmā*)<sup>a</sup>, or has (the word) 'all' (*viśva*) as its characteristic mark. But (any) other (hymn) addressed to many divinities can be recited in (the place of) those addressed to the All-gods<sup>b</sup>.

तन्नामा hr<sup>2</sup>r<sup>4</sup>r<sup>5</sup>m<sup>1</sup>, नानामा bfk, नान्यः षष्ठाद् r.—विष्णो hr<sup>2</sup>r<sup>4</sup>r<sup>5</sup>b, विष्णो fkr. After this there is a lacuna of four pādas in fk: ०विष्णो [वा - - शर्याति नो] तमे च विष्णिनि.—गायत्रीऽश्वसु यस्तुचः hdr, गायत्री त्व यस्त्रिचः b, गायत्री स्वपरस्तुचः r<sup>1</sup>r<sup>4</sup>r<sup>5</sup> (r<sup>5</sup> or ca first appears in Rājendralāla's edition in the notes on this śloka, the whole introduction being evidently wanting in this MS.).—वज्रदेवतम् rb (= Nirukta xii. 40), वज्रदेवतम् r<sup>4</sup>, वज्रदेवतम् r<sup>5</sup>, वज्रदेवतम् hd.—अश्वसु m<sup>1</sup>r<sup>5</sup>, अश्वसु hb, ०मश्वसु r<sup>1</sup>r<sup>4</sup>.—128<sup>d</sup> = iii. 33<sup>d</sup>.

<sup>a</sup> That is, each of these three stanzas contains the name *viśve devāḥ*, or in other words it is characterized by the term *viśva*. <sup>b</sup> According to Yāska (Nirukta xii. 40) this (i. 3. 7-9) is the only gāyatrī triplet addressed to the *Viśve devāḥ*. But, he adds,

whatever (hymn) is addressed to many divinities may be suitably employed in place of such as are (in the strict sense) addressed to the All-gods: *yat tu kīṃ cid bahudaiivataṃ tad vaiśvadevāmāṃ sthāne yujyate*. Cp. Roth, Erläuterungen, p. 167; also Śaḍguruśiṣya on Sarvānukramapī i. 139.

129. In<sup>a</sup> Luśa<sup>b</sup>, Duvasyu<sup>c</sup>, Śāryāta<sup>d</sup>, Gotama<sup>e</sup>, Rjīśvan<sup>f</sup>, Avatsāra<sup>g</sup>, Paruchepa<sup>h</sup>, Atri<sup>i</sup>, the seer Dirghatamas<sup>j</sup>,

दुवस्त्री<sup>r</sup>, च वास्त्रे<sup>hdm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup></sup> (lacuna in fk): the latter must be a very old corruption as MSS. of both families have it. The only MSS. with the correct reading are apparently <sup>r<sup>1</sup></sup> and <sup>r<sup>6</sup></sup>.—गौतमे<sup>hdm<sup>1</sup>b</sup>, गौतमे<sup>r</sup>; the reading of fk (where the गो of सिंगो seems to have caused the lacuna: see note on 128) सिंगौतमे also points to गौतमे. गौतमे and गौतमे are frequently confused in the MSS.: cp. critical note on i. 58.—परक्षेपे<sup>hr<sup>3</sup>f</sup>, परक्षेपे<sup>b</sup>, परक्षेपे<sup>r</sup>, परक्षेपे<sup>kr<sup>2</sup></sup>, परक्षेपे<sup>m<sup>1</sup></sup>.—अचौ<sup>r</sup> (= <sup>r<sup>1</sup>r<sup>5</sup></sup>), पुषे<sup>bfr<sup>2</sup>r<sup>5</sup>hdm<sup>1</sup>r<sup>3</sup>r<sup>4</sup></sup>: the latter must also be a very old corruption, which is easy to explain palaeographically, and would, moreover, have been helped by the hiatus (क्षेपे अचौ).—दीर्घतमक्षुषी<sup>hm<sup>1</sup>r</sup>, दीर्घतमक्षुषी<sup>b</sup>, दीर्घतमक्षुषी<sup>f</sup>, दीर्घतमक्षुषी<sup>kr<sup>2</sup></sup>.—The end of the *varga* is here marked by २६ in hdbfk, not in m<sup>1</sup>.

<sup>a</sup> The following twenty seers enumerated in 129-131 are all authors of hymns to the All-gods. <sup>b</sup> Seer of RV. x. 35, 36. <sup>c</sup> Seer of RV. x. 100. <sup>d</sup> Seer of RV. x. 92. <sup>e</sup> Seer of RV. i. 89, 90. <sup>f</sup> Seer of RV. vi. 49-52. <sup>g</sup> Seer of RV. v. 44. <sup>h</sup> Seer of RV. i. 139. <sup>i</sup> Seer of RV. vi. 41-43. <sup>j</sup> Seer of RV. i. 164.

## 27. Character of Vaiśvadeva hymns.

130. in Vasiṣṭha<sup>a</sup>, Nābhānediṣṭha<sup>b</sup>, Gaya<sup>c</sup>, Medhātithi<sup>d</sup>, Manu<sup>e</sup>, Kakṣivāt<sup>f</sup>, Vihavya<sup>g</sup>, as well as in many other seers<sup>h</sup>,

अचौवति<sup>r</sup>, अचौवते<sup>hdm<sup>1</sup>r<sup>4</sup></sup>, अचौवते<sup>bfr<sup>2</sup></sup>.—अक्षवर्षिषु<sup>hm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>bkr<sup>2</sup>r<sup>5</sup></sup>, अक्षवर्षिषु<sup>r</sup>.

<sup>a</sup> Seer of RV. vii. 34-37, 39, 40, 42, 43. <sup>b</sup> Seer of RV. x. 61, 62. <sup>c</sup> Seer of RV. x. 63, 64. <sup>d</sup> Seer of RV. i. 14. <sup>e</sup> Seer of RV. viii. 27-30. <sup>f</sup> Seer of RV. i. 121, 122. <sup>g</sup> Seer of RV. x. 128. <sup>h</sup> Besides the twenty here enumerated there are about ten other authors of Vaiśvadeva hymns in the RV.; see Aufrecht, RV.<sup>2</sup> vol. ii, p. 668, under *devāḥ*. Seventeen of the twenty seers enumerated above (the omissions being Atri, Gāthīn, and Nābhānediṣṭha) are repeated below in iii. 55-59, where twenty more are added.

131. in Agastya<sup>a</sup>, Brhaduktha<sup>b</sup>, Viśvāmitra<sup>c</sup>, and Gāthīn<sup>d</sup>, variations (*vipravādāḥ*)<sup>e</sup> are here (in the R̥g-veda) apparent in their respective praises.

विश्वामित्रे च  $hm^1r$ , वि०ः॥८६ च  $bfr^2r^5r^4$ .—विप्रवादाश्च  $hm^1r^1r^4r^1$ , विप्रवादाश्च  $r$ , विप्रवादाश्च  $bfr$ .

<sup>a</sup> Seer of RV. i. 186.

<sup>b</sup> Seer of RV. x. 56.

<sup>c</sup> Seer of RV. iii. 57.

<sup>d</sup> Seer of RV. iii. 20.

<sup>e</sup> That is, these seers differ from one another in regard to the deities addressed in their Vaiśvadeva hymns.

132. Now the teachers Yāska<sup>a</sup> and Śāṇḍilya say that any formula<sup>b</sup> in which a combination of many (deities) appears, is addressed to the All-gods.

बह्वीनां सं<sup>c</sup>  $hm^1r$ , बह्वीर्वा च<sup>b</sup>, बह्वीर्वा सं<sup>c</sup>  $fk$ .—वैश्वदेवं तद्  $hm^1r^3r^4r^5$ , वैश्वदेवं तम्  $r$ , देवं तम्<sup>b</sup>, देवत्वं<sup>f</sup>, देव तुम्<sup>k</sup>.

<sup>a</sup> In Nirukta xii. 40: see above 128, note <sup>b</sup>.

<sup>b</sup> *Mantra* is here treated as a neuter; also below, viii. 129.

133. One should state everything, whatever it be, a verse, or hemistich, or stanza, or hymn, which is addressed to many divinities, to be addressed to the All-gods<sup>a</sup>.

वदेत्सर्वं  $hrbfr$ , वदेत्सुर्वं<sup>c</sup>  $m^1$ .—बहुदेवतम्  $hm^1r$   $bfr$  (Nirukta xii. 40), देवतम्<sup>c</sup>  $r^1r^6$ .

<sup>a</sup> See above, 128, 132, and Nirukta xii. 40.

134. All (*sarvāḥ*) the deities are praised by the seers with collective laudations; now this technical term (*saṃjñā*) 'collective' (*viśva*) is laid down (*nipātītā*) in (the sense of) all-comprehensiveness<sup>a</sup> (*sarvāvāptau*).

The words सर्वा to सुता: (inclusive) are omitted in  $fk$ .—इत्थिषा  $bfr^2r^5hm^1r^3r^4$ , इत्थासां<sup>c</sup>  $r$ .—निपातिता  $hdr$ , निपातिता  $hm^1r^4r^5$ , निपातिता  $fk$ .—The end of the *varga* is here marked by २७ in  $bfr$ , by २८ in  $hd$ , not at all in  $m^1$ .

<sup>a</sup> That is, it is used in a collective sense, *viśve devāḥ* thus meaning 'the gods collectively.'

## 28. Passages of the Ṛg-veda addressed to Sarasvatī. Indra hymns.

135. Now the seventh (triplet) is addressed to Sarasvatī (3. 10–12). These are the Praūga deities<sup>a</sup>. She is praised in all stanzas by the name of Sarasvatī in two ways:



सारस्वतसु  $hm^1r^3r^5r^4$ , सरस्वतसु bfk, सारस्वतः r.—सप्तम  $hm^1r^3r^5r^4$ , शतमा b, उत्तरम fkr<sup>2</sup>, सप्तमसु r.—एताः प्रउग<sup>o</sup> hdr, एता प्रउ<sup>o</sup> b, एता प्रउग<sup>o</sup> fkr<sup>2</sup>.—After 135<sup>ab</sup> the following line (not found in  $hdm^1r^3bfkr^2r^5$ ) is added by r:

अविधमान ऊने वा प्रउगेष्वत आवपत् ।

—सरस्वतीति  $hm^1bfk$ , सरस्वती तु r.—द्विविधम्  $hdm^1$ , द्विविद्म् fk, द्विविधम् b, द्विविधम् r.—असु  $hm^1bfk$ , असु r.—सर्वासु सा  $hm^1r^3r^5r^4$ , संदृश्यते r, सदृश्यते b, सदृश्यते fk.

\* RV. i. 3. 10-12, where Sarasvatī appears as a Praūga deity, is explained in Nirukta xi. 26, 27. Sarasvatī again appears as a Praūga deity in RV. ii. 41. 16-18. Cp. below, iv. 92.

136. as a river, and as a deity. Now with regard to this the teacher Śaunaka has stated that the passages (in which she is praised) as a river<sup>a</sup> are six, (and that there is) not a seventh :

नदीवहेवतावच्च bbfkr<sup>2</sup> (Nirukta ii. 23), नदीवहीव वान्वि r.—तवाचार्यसु  $hdm^1$ , तवाचार्यसु b, तवाचार्यसु fkr<sup>2</sup>, तवाचार्यसु  $r^3r^4r^5$ , तदीवमुमयं r.—शीगवः  $hdm^1r^3r^4bfkr^2r^5$ , श्युतम् r.—नदीवनिगमाः  $r^3r^4r^2r^5$ , नदीवनिगमा b, नदीवनिगमो fk, नदीवहेवताः  $hdm^1$ .—अट् ते  $hm^1r^3r^4r^2r^5$ , पति fk, पति b.—136<sup>cd</sup>-138<sup>cd</sup> seem to be omitted in r<sup>1</sup> (and r<sup>6</sup>), as these five lines are relegated to a footnote by Rājendralāla Mitra.

\* Cp. Nirukta ii. 23: *sarasvatīty etasya nadīvad devatāvac ca nigamā bhavanti*.

137. (the six being)<sup>a</sup> 'Best Mother' (*ambī-tame*: ii. 41. 6)<sup>b</sup>, 'Alone' (*ekā*: vii. 95. 2), 'On the Dṛṣadvatī' (*dṛṣadvatyām*: iii. 23. 4<sup>cd</sup>), 'Citra indeed' (*citra it*: viii. 21. 18), 'Sarasvatī'<sup>c</sup> (x. 64. 9 and vi. 52. 6<sup>b</sup>). Yāska, however, regarded this (passage), 'She with her might' (*iyam śuśmehhīh*: vi. 61. 2)<sup>d</sup>, to be a seventh.

अन्विका  $hm^1$ , अन्विका fkr, अन्विका b.—अन्व हन्  $hr^3r^4r^2(r)^5$ , हन् bfk.

\* As the first line of the śloka contains pratikas only, one would naturally expect six separate words to represent them; but according to the reading favoured by the MSS. (*citra ic ca, sarasvatī*) there are only five, *sarasvatī* representing two passages. On the other hand, the reading of bfk, *citra imam*, gives six pratikas; *imam* (x. 75. 5) is, moreover, most appropriate, as Sarasvatī is here invoked with a number of other rivers. *Citra imam* could easily have been corrupted to *citra ic ca*, the second word beginning with the same letter, and *citra it* being already familiar to the scribe from a previous occurrence (i. 48). *Citra ic ca* would much less easily be corrupted to *citra imam*. The *id* could not have been considered necessary for identification, as another stanza of the RV. also begins *citra it* (x. 115. 1). For these reasons *citra imam* appears to be the preferable reading. <sup>b</sup> In this passage Sarasvatī is again a Praūga deity; cp. 135, note \*.

<sup>a</sup> There are three pādas in the RV. beginning *Sarasvatī*: x. 64. 9 (*sarasvatī sarayubhā*), vi. 52. 6<sup>b</sup> (*sarasvatī sindhubhīḥ pinvāmānā*), and ii. 3. 8 (*sarasvatī sūdhayanī dītyam*). The latter passage could not have been meant, as *Sarasvatī* is here one of the three sacrificial goddesses along with *Ilā* and *Bhārati* in an *Āpri* hymn. If *sarasvatī* is meant to represent two pratikas, the second passage can hardly be objected to because it is only the second pāda of a stanza, since *dr̥ṣadvatyām* in the same line is the third pāda of a stanza. <sup>d</sup> This stanza is expressly stated by *Yāska* (*Nirukta* ii. 23) to be addressed to *Sarasvatī* as a river: *athaitan nadicat*.

138. *Aitara*<sup>a</sup> regarding this (stanza) as a sacrificial text (*yājyā*) for the victim offered to *Sarasvatī* (*sārasvata*) in the *Maitrāyaṇīya* (*Samhitā*)<sup>b</sup>, because the oblation is (here) the chief thing<sup>c</sup>, has stated (that it is addressed) to *Vāc*<sup>d</sup>.

\* स्तीतां hr̥<sup>3</sup>r<sup>4</sup>fbkr̥<sup>2</sup>r̥<sup>5</sup>, स्तीनां m<sup>1</sup>.—चाञ्वा hr̥<sup>3</sup>r̥<sup>4</sup>m<sup>1</sup>br̥<sup>2</sup>r̥<sup>5</sup>, चञ्वा fk. The anusvāra must have dropped out owing to the following स्ते.—\*द्विषः hm<sup>1</sup>r̥, \*द्विषः b, \*द्विषि f, \*द्विषि k.—एवितरो hdm<sup>1</sup>rb, एवोनरी fk.

<sup>a</sup> This name is not found elsewhere.

<sup>b</sup> iv. 14. 7 (among the *yājyānsūkyā* texts).

<sup>c</sup> That is, regarded from the point of view of the sacrifice, the goddess would be addressed, not the river.

<sup>d</sup> That is, *Sarasvatī* = *Vāc*; cp. *Nirukta* vii. 23, where *Sarasvatī* is the only one of the fifty-seven names of *vāc* (*Naighaṇṭuka* i. 11) discussed.

139. (The hymn) 'Doer of fair deeds' (*surūpakṛtnum*: i. 4) is addressed to *Indra*, as well as seven others after it (5–11). Six successive stanzas (beginning) 'Then according to their wont' (*ād aha svadhām anu*: 6. 4–9) are addressed to the *Maruts*.

चाञ्वाञ्चतः hm<sup>1</sup>b, चान्वतः fk, चान्वोऽन्वतः r.—वसादह bfr̥<sup>4</sup>, वसादह kr̥<sup>2</sup>, वसादह hdm<sup>1</sup>r̥.—The end of the *varga* is here marked by २८ in bfk, not in hdm<sup>1</sup>.

## 29. *Indra* associated with the *Maruts* in *RV. i. 6*.

140. One (of them), 'What is firm' (*vīru cit*: 6. 5) is sung in honour of *Indra* with the *Maruts*. But the latter hemistich of the (stanza) next but one to this (i. e. 6. 7<sup>a</sup>)<sup>a</sup> is addressed to two deities.

वीरु hdm<sup>1</sup>, वीरु bfr̥, वीरु r̥<sup>2</sup>, वीरु r̥<sup>1</sup>, वीरु r̥<sup>2</sup>, वासु r̥<sup>5</sup>.—रन्नाय hm<sup>1</sup>r̥<sup>3</sup>bfr̥<sup>2</sup>r̥<sup>5</sup>, रन्नाय r̥, रन्नाय r̥<sup>1</sup>.—एकान्तरायासु hm<sup>1</sup>r̥, एकान्तरास्त्व fbk.—अर्धर्चो त्यो dm<sup>1</sup>, अर्धर्चोऽत्यो r̥<sup>4</sup>r̥<sup>5</sup>, अर्धर्चान्वो b, अर्धर्चान्वो r̥, अर्धान्वो b, अर्धर्चो f, अर्धर्चो k.—दिदेवतः bfr̥<sup>4</sup>r̥<sup>5</sup>, दिदेवतः m<sup>1</sup>, दि देवतः hd.

<sup>a</sup> That is, the third pāda, this being a *gūyatrī* stanza.

141. For while it is chiefly addressed to the host of the Maruts, Indra is at the same time intended to be distinguished thus: 'both glad (and) equal in brilliance' (*mandū samānavar-casā*); or (this means) 'with him who is glad (and) of equal brilliance'<sup>a</sup>.

मन्त्रस्यप्रधानो  $hm^1r$ , \*धायो  $fk$ , \*धायो  $b$ .—हीत्वं चेंद्रो  $r^5$ , हीत्वं चेंद्रो  $m^1$ , हीत्वं चेंद्रो  $b$ , हीत्वं चेंद्रो  $b$ , हीत्वं चेंद्रो  $f$ , हीत्वं चेंद्रो  $k$ , (यं?) हीत्वं च  $r^2r^3r^4$ , इयं हीत्वं च  $r$ .—मन्त्र  $hr^3r^4m^1r$ , मन्त्र  $b$ , मन्त्र:  $r^2$ , मन्त्र:  $fk$ .—समानवर्चसा  $r^4$  (= RV.), \*वर्चसं  $hdr^3m^1$ , \*वर्चसो  $r$ , \*वर्चस bfk.

<sup>a</sup> These alternative explanations are based on Nirukta iv. 12: *mandū madīṣṣū yuvāṃsihah: opi vā mandunā teneti syāt, samānavaracasety etena vyākhyātam*.

142. Those to whom (the hemistich appears to be) addressed to two deities<sup>a</sup>, explain (the final vowel of) *mandū* as not liable to phonetic combination (*pragr̥hṇanti*)<sup>b</sup>. One (however) who from his study (of it) recognizes the pāda to have only one deity, deserves a hearing;

मन्त्र  $hdr$ , मन्त्र  $b$ , मन्त्र  $k$ , मन्त्र  $r^1r^4r^5$ .—येषामेव  $hm^1r^3r^4r^5b$ , येषामेव  $r$ , एषामेव  $fk r^2$ .—एकदेवत्वम्  $hdbfk$ , \*देवत्वम्  $m^1$ , \*देवत्वम्  $r$ .—विज्ञायां  $hdbf$ , विज्ञेयां  $r$ , विज्ञानां  $r^1r^4r^5$ .—\*अथयनात्  $hrm^1r^1r^4r^5$ , \*अथयनात्  $fk r^2$ , \*अथयत्  $b$ .

<sup>a</sup> The two deities would be the host of the Maruts and Indra; but cp. Griffith, Translation of the Rig-veda on i. 6. 7, and Grassmann, Wörterbuch, under *mandu*.

<sup>b</sup> *Mandū* is treated as *pragr̥hya* in the Padapāṭha.

143. as Rodasī in the Atharva-veda (*atharvāṅgīrasa*) is (regarded as one) of the wives of the gods<sup>a</sup>.

This praise is by the teachers regarded as chiefly addressed to the host of the Maruts<sup>b</sup>.

अथर्वीङ्गिरसे  $hrm^1$ , अथर्वीङ्गिरसे  $b$ , अथर्वीङ्गिरसे  $f$ , अथर्वीङ्गिरसे  $k$ .—143<sup>ab</sup> is omitted in  $r^1r^4r^5$ .

<sup>a</sup> In RV. v. 46. 8 *rodasī* is treated as *pragr̥hya* in the Padapāṭha (doubtless because not accented *rodasī*). This stanza also occurs in the Atharva-veda vii. 46. 8. It is commented on by Yāska (Nirukta xii. 46), who, however, explains *rodasī* here as *rudrasya patnī*. Cp. Sāyana on RV. v. 46. 8.

<sup>b</sup> That the praise of the Maruts is predominant here, is supported by the wording of the Sarvānukramapī: 'the six (stanzas) *ūd āha* (6. 4-9) are addressed to the Maruts, *viṣṇu cid* (6. 5), *indreṇa* (6. 7) are also addressed to Indra.'

144. As the host of the Maruts is chiefly addressed, Indra is at the same time intended to be distinguished. For the entire host of the Maruts is considered to share (in sacrifice) equally (*samāṃśam*) with the great Indra.

विचिकित्सितः  $hr^2r^4bfr^2$ , विचिकित्सते  $r$ .—मरुतस्य महेन्द्रस्य  $hdr$ , मरुतस्यमहेन्द्रस्य  $r^4(r^2?)bfr$ , मरुतस्येनेन्द्रस्य  $r^1r^4r^6r^2$ , सव्रतस्य प्रधानस्य  $m^1$ .—समांशं  $hm^1r$ , समांशं  $f$ , शमांशं  $b$ , समांसं  $r^1r^4r^6k$ .—सकसं  $hm^1r$ , शाकसं  $r^1r^4r^6$ , साकसा  $bfr$ .—The end of the *varga* is here marked by २९ in  $hm^1bfr$ .

30. The deities of RV. i. 12, and of the Āpri hymn i. 13.

145. The hymn 'Agni' (*agnim*: i. 12) has Agni as its divinity. In it one verse, 'by Agni Agni is kindled' (*agnināgniḥ sam idhyate*: 6<sup>a</sup>), is addressed to two deities: they mean Nirmathya and Āhavanīya <sup>a</sup>.

•पिदेवस्य  $hm^1r$ , •देवस्य  $b$ , •देवस्यो  $fk$ .—द्विदेवतः  $hbfr$ , द्विदेवतः  $m^1r^3r^4r^6$  (Sarvānukramaṇi द्विपिदेवतः).—निर्मथ्या<sup>a</sup>  $r^1r^4fk$  Sarvānukramaṇi, निर्मेथ्या<sup>a</sup>  $hdr^6m^1b$ .—•यार्थाव्  $hdm^1rb$ , •यार्थव्  $fk$ , •यार्था  $r^1r^4$ , •यार्थै  $r^6$ .

<sup>a</sup> Two forms of Agni, the one being the fire produced by friction, the other the oblation fire. Cp. Sarvānukramaṇi on RV. i. 12: *pādo deyaḥnidaivato nirmathyāāhavanīyau*.

146. Now as to the deities which, stanza by stanza, in the second hymn of twelve stanzas (i. 13), are praised along with Agni, hear their names from me.

धासु देवताः  $hm^1bfr$ , देवताः सुताः  $r$ .—सूयते  $hm^1r$ , स्वयते  $b$ , सूयते  $r^1r^4r^6fk$ .—ह्यपिना  $hm^1rb$ , पिना  $fk$ .—In  $r^1r^4r^6$  146<sup>c</sup> reads:

सूयते देवता धासां नामानि शृणुतेह नः।

147. In the first (stanza) Fuel<sup>a</sup> (*idhma*) is praised, in the second Tanūnapāt, Narāsaṃsa in the third, but in the fourth Īla is praised;

सुतसिधो  $hm^1rb$ , सुतसिधो  $fk$ , समिद्धसु  $r^1r^4r^6$ .—सूयते त्विळः  $hm^1$ , सूयते त्विळः  $r$ , सूयते त्वितः  $b$ , सूयत त्विळः  $f$ , सूयतां त्विळः  $k$ .

<sup>a</sup> On the Āpri hymns, see Roth, Erläuterungen, pp. 122-124.

148. but the Litter (*barhis*) in the fifth, then the Divine Doors with another (6), Night and Morning (*naktośāsā*) in the seventh, while in the eighth are praised together

देवस्  $hm^1 bfk$ , देवस्  $r$ : the Sarvānukramapī has the Vedic form देवीः.—अय  $hm^1 rfb$ , अया  $r^6$ , अया  $kr^2$ .—संयुतो सह  $hm^1 r^3$ , युतो सह (सं being omitted)  $b$ , युतो रहे (the preceding four syllables अयय्यां सं being omitted)  $fk$ , स युतो सह  $r^6 r^7$ , तु युतो सह  $r$ .

149. the two 'Divine' Sacrificers; in the ninth stanza are praised the Three Goddesses; but Tvaṣṭr is to be known as praised in the tenth.

देवाय्  $hm^1 r$ , देवाय्  $fkr^2 r^5$ , देवाह्  $b$ .—युतः  $hm^1 r$ , स्वतः  $b$ , युतः  $fk$ .—The end of the *varga* is here marked by ३० in  $hdm^1 bfk$ .

### 31. The eleven Āpri hymns.

150. In the eleventh (stanza) of the hymn one should know Vanaspati to be praised, but in the twelfth one should know the divine 'Svāhākṛtis' to be praised.

युतं  $m^1 r^5$ , युत  $b$ , युत  $fk$ , युतिं  $hdr$ .—देवीर्  $hm^1$ , देवी  $r^3 bfk$ , देवो  $r$ .—ऋतीरिति  $hm^1 r^3 bfk$ , ऋतीरिह्  $r$ .

151. Now as to the deities which, stanza by stanza, are celebrated in this hymn (i. 13), they (occur) in all the Āpris; the second (deity), however, is subject to option (*vikalpate*)<sup>a</sup>.

या तु विकल्पते  $hr^3 r^6 bfr^2$ , या तु विकल्पते  $m^1 k$ , यायां विकल्पते  $r$ .

<sup>a</sup> As to how this option applies, see below, ii. 155-157.

152. As to the Āpri hymns, including the Praiṣas (ritual summons), they are eleven (in number); or (rather) the Praiṣa hymn<sup>a</sup> (consists of) sacrificial formulas, while these other (hymns of the R̥g-veda) are ten (in number)<sup>b</sup>.

सहाम्रीयूक्तानि  $hm^1 r^3 r^5$ , सहययूक्तानि  $b fkr^2$ , सहैव हेतानि  $r$ .—तान्येकादश सन्ति च  $hm^1 r^3 b fkr^2 r^5$ , त्वेकादश प्रचक्षते  $r$ .—यजुर्वि  $hm^1 r^3 fkr^2 r^5$ , यज्ञांसि  $b$ , यजुषः  $r$ .—ऋताणि तु  $hm^1 rb$ , ऋताणि च  $k$ , ऋताणि  $f$ .

<sup>a</sup> Which consists of twelve *yajūṃṣi*, that is, VS. xxi. 29-40. This is referred to by Yāska (Nirukta viii. 22) as *praiṣikam* (scil. *sūktam*), and included by him among the eleven Āpri hymns (*tāny etāny ekādaśāpriśūktāni*). Cp. Roth, Erläuterungen, p. 122. <sup>b</sup> The ten Āpri hymns of the R̥g-veda are enumerated in the Anuvākānukramapī, 10-12, p. 48 of my edition of the Sarvānukramapī. See also ĀSS. iii. 2. 5 ff.

153. Now there are three (Āprī hymns) relating to the Sautrāmaṇī sacrifice (*sautrāmaṇāni*)<sup>a</sup>, one to Prajāpati (*prājāpatya*)<sup>b</sup>, and one used at the horse-sacrifice (*āśvamedhika*)<sup>c</sup>, and the one (employed) in the human sacrifice (*puruṣasya medhe*)<sup>d</sup>: these (make) six (special additional Āprī hymns) in the Yajur-veda (*yajuhṣu*).

पुष्यस्तु  $hm^1$ , पुष्यस्तु च  $rbfk$ .—यजुःस्त्वित्  $r$ , यजुःस्त्वित्  $hm^1 bfk$ .—तानि षट्  $hm^1 r^3 bfr^2 r^5$ , तस्य ह  $r$ .

\* That is, VS. xx. 36-46 (cp. SB. xii. 9. 3<sup>16</sup>, note); xx. 55-66 (cp. SB. xii. 8. 2<sup>19</sup>); xxi. 12-22 (cp. SB. xii. 9. 3<sup>16</sup>).<sup>b</sup> That is, VS. xxvii. 11-22 (see commentary on the first stanza and cp. SB. vi. 2. 2<sup>1</sup> ff., especially <sup>10</sup> and note on <sup>12</sup>).<sup>c</sup> VS. xxix. 1-11 (cp. SB. xiii. 2. 2<sup>14</sup>).<sup>d</sup> Referred to in Śākh. ŚS. xvi. 12. 8 as beginning *agnir mṛtyuḥ*.

154. Here only the Praiṣa hymn (VS. xxi. 29-40) need be (considered); that (which has been referred to beyond this) in the Yajur-veda (*yajuhṣu*) need not be troubled about (here).

Of those (eleven) the hymn relating to the Praiṣas<sup>a</sup>, and that which Dirghatamas sang (i. 142),

यजुःष्वादिद्येत तत्  $m^1 r$ , यजुःष्वादिद्ये तत्  $b$ , यजुष्टादये ततः  $b$ , यजुषा इत्येव तः  $fk$ , यजुःष्वादिद्येषु च  $r^1 r^4 r^6$ .—प्रेषगतं  $hm^1 r^3$ , प्रेषकतं  $bfr$ .—सूतं यस्य  $hm^1$ , यस्य यस्य  $r$ , यस्य तस्य  $fkr^2$ , यस्य only  $b$ , यस्तु तस्य  $r^5 r^7$ .—The end of the *varga* is here marked by ३९ in  $hm^1 bfk$ .

<sup>a</sup> That is, Āprī stanzas belonging to (-*gata*) or turned into (-*kṛta*) Praiṣas, the expression being equivalent to Yāska's *praiṣika*, 'consisting of Praiṣas.'

### 32. Tanūnapāt and Narāsaṃsa in Āprī hymns. Idhma a form of Agni.

155. and that which has been mentioned in (the collection of) Medhātithi (i. 13)<sup>a</sup>: only these three contain both<sup>b</sup> (Tanūnapāt and Narāsaṃsa). Both that which is mentioned in (the collection of) Gr̥tsamada<sup>a</sup> (ii. 3) and in (that of) Vādhryaśva<sup>a</sup> (x. 70),

मेधातिथौ  $hm^1 r^3 r^5 r^7$ , मेधातिथिर्  $fkr^2$ , मेधातिथिं  $r$ .—एवञ्च तु  $hr bfk$ , एवञ्च च  $m^1$ .—अथौ गृत्समदे  $hm^1 r^3 r^5 r^7$ , अथिर्गृत्समदो  $bfr$ .—वाध्यस्ये  $hm^1 r^3 r^5 r^7$ , वाध्यस्यत्  $r$ , वाधुवंसं  $f$ , वाधुवंसं  $k$ , वाधुयंसं  $b$ .—च  $hr^3 r^5 r^7 b$ , च  $fk$ , तु  $r$ .

<sup>a</sup> Which would constitute a *ṛsi-sūkta* according to i. 14, 15.<sup>b</sup> *Ubhayavanti*; cp. Nirukta viii. 22: *medhātītham dairghatamasam praiṣikam ity ubhayavanti*; cp. Roth, Erläuterungen, p. 122; see also my Introduction to the Sarvānukramaṇī, p. xiv.

156. both (the hymn) of Atri (v. 5) and that (vii. 2) which was revealed to the son of Urvaśī (Vasiṣṭha), contain Narāsaṃsa. Tanūnapāt (appears in that) which Agastya (i. 188) and Jamadagni<sup>a</sup> (x. 110) sang,

अवेस hm<sup>1</sup>fr<sup>3</sup>r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, अवेस b, अवे च k, अविशु r.—इदं च hm<sup>1</sup>r<sup>3</sup>bfr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, इदं च r.—गत्सव hm<sup>1</sup>r<sup>3</sup>br<sup>5</sup>r<sup>7</sup>, गत्सव r, no particle in k.—जमदगिनु r, जाम. भव b, जामदग्न्यव r<sup>5</sup>r<sup>7</sup>, जामदेवव hdm<sup>1</sup>r<sup>3</sup>.—There is a lacuna in fk between गत्सव and यज्यगौ.

<sup>a</sup> The reading of hdm<sup>1</sup>r<sup>3</sup>, *vāmadevaḥ*, is doubtless a corruption of the incorrect reading *jāmadagnah*. There is no Āpri hymn by Vāmadeva, while that of Jamadagni is particularly important, the whole of it being commented on by Yāska (Nirukta viii. 4-21); cp. Roth, Erläuterungen, p. 122, and Sarvānukramapī, Introduction, p. xiv.

157. and that which the seer Viśvāmitra (iii. 4) and Asita the son of Kaśyapa (ix. 5) sang.

Now as to the twelve deities which have been stated<sup>a</sup> (to belong) to the stanzas of Medhātithi (i. 13. 1-12),

येर्चवा यांनु b, येर्चवा या तु fk, येर्चवो वांनु m<sup>1</sup>r<sup>3</sup>r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, येर्चवोर्वांनु h, येर्चवोर्वांनु d, येर्चवोर्वांनु r.

<sup>a</sup> Above, ii. 146-150.

158. learn the manner (*sampadam*) in which they represent (*sampadyante*) Agni.

The Fuel (*idhma*) is the Agni who is everything; for this (Agni) is kindled (*sam-idhyate*)<sup>a</sup> as fuel. Or this form (*i-dhma*) is made from the root *dhmā*; for fuel is kindled when blown (*dhmātah*).

यवापि ताः hr<sup>3</sup>m<sup>1</sup>r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, यवापि ताः bfk, यवापीकाः r.—सर्वम hr<sup>3</sup>m<sup>1</sup>bfr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, सोऽयम् r.—हीधः hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, हीधो b, हीधे r, हीधो f.—आतिर्वेतत्कृतम् hm<sup>1</sup>r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>, आतिर्वेतत्कृतम् b, आतिर्वेतत्कृतम् fk, आतिर्वेतत्कृतम् r.—आतो r, आति bfk, इधे hdm<sup>1</sup>.—हीधः hm<sup>1</sup>r<sup>3</sup>bfk, हीधे r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>.—The end of the *varga* is here marked by ३२ in hm<sup>1</sup>fk. The last pāda is repeated in b only.

<sup>a</sup> This etymology corresponds to the only one given by Yāska (Nirukta viii. 4): *idhmaḥ samindhanāt*.

## 1. Tanūnapāt. Narāśaṃsa. Iḷa. Barhis.

1. Now this same Agni is (also) Tanūnapāt<sup>a</sup> by name. That (celestial Agni) extends (*yachati*)<sup>b</sup> his body (*tanum*).

They say that 'Napāt' is a descendant<sup>c</sup>, and that the origin of this one (*asya*) is from that one (*amutas*)<sup>d</sup>.

यच्छिखरी तनुम्  $hm^1r^3r^2r^5r^7$ , यच्छिखरी तनुम्  $b$ , यच्छिखरी तनुम्  $f$ , सोऽप्युच्यते तनुः  
r.—अमुतोऽस्य  $hm^1r^3bfkr^2r^5r^7$ , अमुतस्य  $r$ .

<sup>a</sup> Cp. above, ii. 26: *ayam tanūnapād agniḥ*.

<sup>b</sup> Cp. *ibid.*: *asau hi tananāt tanuḥ*.

<sup>c</sup> Cp. ii. 27: *anantarāṃ prajāṃ āhur napād iti*.

<sup>d</sup> Cp. *ibid.*: *napād amuṣya catvāyam agniḥ*, and ii. 26<sup>cd</sup>.

2. Now some say that Narāśaṃsa here is Agni<sup>a</sup>. Again (*atha vā*) others (use the term) in (the sense of) sacrifice<sup>b</sup>, (saying) 'all men (*narāḥ*) utter praise (*śaṃsanti*) seated at it.'

नराशंसमिहेके तु  $hm^1r^3bfkr^2r^5r^7$ , सन्मिहेके तु  $r$ .—अपिमाङ्गरचेतरे  $hm^1r^3r^5r^7$ ,  
हेतुमिमाङ्गरचंतरे  $fk$ , हेतुमिमाङ्गरचंतरे  $b$ , हेतुमिमाङ्गरधरे  $r$ .—इति वाधरे  $hm^1r^3r^5r^7$ ,  
इति वा नरः  $bk$ , इति वाधरः  $f$ , इति वादिनः  $r$ .

<sup>a</sup> This is the opinion of Śākāpūṇi according to Yāska, Nirukta viii. 6: *agnir iti śākāpūṇi: naraḥ prasasyo bhavati*.

<sup>b</sup> This is the view of Kāthhākya, *ibid.*: *narāśaṃso yajña iti kāthhākya: narā asmin āsinaḥ śaṃsanti*.

3. Others say he is Agni, because he is Narāśaṃsa as the object of praise (*prasasya*) by men seated at the sacrifice<sup>a</sup>; and so also say the ritualists (*ṛtvijō naraḥ*)<sup>b</sup>.

एतमेवाङ्गरेऽपिम्  $hm^1r^3br^5r^7$ , इतिमेवाङ्गरेऽपिम्  $fk$ , तदाङ्गरपिमेवायम्  $r$ .—  
अयम्  $hr^3bfkr^2r^5r^7$ , त्वयम्  $r$ .—प्रशस्य  $hdb$ , प्रवास्य  $fk$ , प्रशंस  $m^1$ , ग्रस्यत  $r$ .—वैवर्जिजो  
नरः  $hr^3bfkr^2r^5r^7$ , वैवर्जिजो नरः  $m^1$ , वैर्जिजो नरः  $k$ , च चक्षिजो नराः  $r$ .

<sup>a</sup> The previous śloka states two views corresponding to those stated in Nirukta viii. 6, that Narāśaṃsa is (1) Agni: *naraḥ prasasyaḥ* (Śākāpūṇi); (2) *yajña: narā asmin āsinaḥ śaṃsanti* (Kāthhākya). The third here added is a combination of the other two: *naraḥ āsinaḥ adhvare prasasyaḥ*; it is identical with the explanation given in ii. 28: *yajña yac chasyate ṛbhīḥ*.

<sup>b</sup> This expression is doubtless meant to be equivalent in sense to *yājñikāḥ*, so often used by Yāska.

4. Iḷa is a form made by the Rishis<sup>a</sup>, and (is derived) from the root *īḍ*, expressing praise<sup>b</sup>: Agni is called *īḷāvān*<sup>c</sup> ('possessing



refreshment') either from that (root) or from the root *id*, expressing increase<sup>d</sup>.

इवस्युषिकृतं b, इवस्युषिकृतं fk, इवस्त्विषिकृतं r<sup>2</sup>, इवस्त्विषिकृतं r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, इवस्त्विषाकृतं hdm<sup>1</sup>, इवास्त्विकृतं r.—ईडोष सुतिकर्मणः hr<sup>3</sup>br<sup>5</sup>r<sup>7</sup>, ईडोष सुतिकर्मणः f, ईडोष सुतिकर्मणः kr<sup>2</sup>, ह्युषिभिर्गतिकर्मणः r.—इळावांस f, इळावांस bk, इळावांस hm<sup>1</sup>r.—चोक्तामिर् hm<sup>1</sup>bk, चोक्तामिर् f, चोक्तामिर् r.—इडिना hm<sup>1</sup>r<sup>3</sup>, इडिना r<sup>5</sup>r<sup>7</sup>, इडिना fb, चडिना k, इरिना r.—वर्धिकर्मणा r<sup>5</sup>, वर्धिकर्मणा hm<sup>1</sup>r<sup>3</sup>, बुद्धिकर्मणा r<sup>7</sup>, वर्त्तिकर्मणा b, वासवर्त्तिकर्मणा fk, गतिकर्मणा r.

<sup>a</sup> The meaning of this reading (*ṛṣi-kṛtaṃ rūpaṃ*) I take to be this: the form *ṛṣa*, it is true, does not occur in the *R̥g-veda*; nevertheless it is Vedic, being abstracted by the Rishis from the various forms of the verb *id*, 'to praise,' which occur in the *Āpī* stanzas addressed to *ṛṣa* (cp. Roth, *Erläuterungen*, p. 118). I was at first inclined to adopt the reading *ṛṣi-kṛtaṃ*, 'made from the root *ṛṣ*' (= *id*, cp. Grassmann, *Wörterbuch*, sub voce *id*); but this seemed incompatible with the following *idē ca* (not *idē vā*) and *tena* in the next line, which points to a single antecedent etymology, while Yāska makes no reference to a root *ṛṣ* in his explanation of *ṛṣa* (see next note).

<sup>b</sup> Yāska (*Nirukta* viii. 7) derives *ṛṣa* from either *id* or *idh*: *ṛṣṣeḥ stutikarmāṇa indhater vā*. <sup>c</sup> Our author has to say 'Agni is called *ṛṣvān*,' because *ṛṣa* itself does not occur in the *R̥g-veda*.

<sup>d</sup> The preceding *vā* in *vakto* shows that the *vardhi-* of the MSS. must also contain *vā* (that is, *vā ṛddhi-*). The dropping of the *d* in the MSS. is doubtless due to confusion with *vardhi* and other derivatives of the root *vr̥dh*, which happens to have the same meaning as *ṛdh*.

5. Again, this Agni is the Litter (*barhis*), for the whole of it (*sarvam*) is furnished (*paribṛṃhitam*) with food<sup>a</sup>, or because, when sacrificed to, he (Agni) is furnished (*paribṛṃhitah*)<sup>b</sup> with fuel.

यहुतो hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, यहुतो b, युहुतो f, यः सुतो r.—वा सन्न<sup>1</sup>m<sup>1</sup>dr, वा सन्न<sup>2</sup>h, वा सन्न<sup>3</sup>bfk.—परिवृद्धितः hm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>, परिवृद्धिते fk, परिवृद्धिते b, परिवृद्धिते r.—The end of the *varga* is here marked by १ in dbfk, not in m<sup>1</sup>.

<sup>a</sup> That is, the oblations are laid on it.

<sup>b</sup> The etymological explanation is similar to that of Yāska (*Nirukta* viii. 8): *barhiḥ paribṛṃhāt*.

## 2. The Divine Doors. Night and Morning.

6. The Divine Doors, as they are called, are the wives of all (the gods)<sup>a</sup>; they follow Agnāyī, and so also Agnāyī (follows) Agni<sup>b</sup>.

द्वारक्षु r, द्वारक्ष b, द्वारक्ष hm<sup>1</sup>r<sup>3</sup>fk r<sup>2</sup>r<sup>5</sup>r<sup>7</sup> (on this corruption cp. critical note on i. 92). The MSS. have the correct form in i. 107 and ii. 148.—**ग्रीष्मा** omitted in fk.—**पत्नयः** hdm<sup>1</sup>, पत्नय b, यत्नयः fk, यत्नतः r.—<sup>6cd</sup> follows the reading of hm<sup>1</sup>rbfk:

अग्निर्देवता नमिं नम्याथ एव च r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> This is doubtless suggested by RV. x. 110. 5 (commented on in Nirukta viii. 10): *vi śrayantām patibhyo na . . . devebhyo bhavata suprayasāḥ*. <sup>b</sup> This remark is intended to show the identity of the *devyo dvārah* with Agni (cp. i. 107): being the wives of the gods they represent Agnāyī, the wife of Agni, who comprehends all the terrestrial deities (see i. 105, 106). Śākarpūi, in Nirukta viii. 10, identifies them with Agni: *yajñe grha-dvāra itī kūtthakyah; agnir itī śākarpūiḥ*.

7. Now being firmly established in Agni they are praised in combination with Agni. In their case also there is a predominance of Agni, both in praises and oblations <sup>a</sup>.

ध्रुवं स्थिताकाशु hrbfk, ध्रुवास्थितवानु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—संख्यन्ते hm<sup>1</sup>r<sup>3</sup>bfr<sup>2</sup>r<sup>5</sup>, ख्यन्ते च r.—सुतिष्वेव hr<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, सुतिष्वे m<sup>1</sup>, सुतिष्वच r, सुतिष्वे b, सुतिष्वच f.—हविःषु च m<sup>1</sup>r, हविष्वु च h, हविषु च bfk.

<sup>a</sup> Because they, as well as the other Āpri deities, are regarded only as forms of Agni.

8. And as to the two goddesses, Night and Dawn (*naktośāsau*), they too are regarded as related to Agni. For the Dark (*śyāvi*) <sup>a</sup> is related to Agni <sup>b</sup>, while Dawn is, as it were, a sixteenth portion (*kalā*) of that time <sup>c</sup> (*kālā*).

नक्तोषासी च ये hr<sup>3</sup>m<sup>1</sup>fk r<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, नक्तोषा सा च ये r, नक्तोषास्ते b.—आवापेयी hm<sup>1</sup>bfr<sup>5</sup>r<sup>7</sup>, आवापेयी r<sup>3</sup>d, आमापेयी r, आवापेयी k, मावापेयी r<sup>2</sup>.—तक्षेयो<sup>a</sup> bfr<sup>2</sup>r, तक्षेयो<sup>a</sup> hdm<sup>1</sup>.—कक्षेव तु hb, कक्षे च तु fk, कक्षेव तु m<sup>1</sup>r, कक्षेव तु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> *Syāvi* is the first of the twenty-three names of night enumerated in Naighaṇṭuka i. 7. <sup>b</sup> Thus *Syāvi*=Night occurs in the first stanza of an Agni hymn (i. 71. 1).

<sup>c</sup> That is, *Uṣas* being a part of *Syāvi* would also be related to Agni. Cp. Nirukta ii. 18: (*uṣāḥ*) *rātrec aparāḥ kālāḥ*. The reading of r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> is doubtless a corruption of *kalācamā*, i. e. *Uṣas* is 'the last portion' of that time.

9. Dawn (*uṣas*) lightens <sup>a</sup> (*uchati*) the darkness, Night (*naktā*) anoints (*anakti*) <sup>b</sup> her with drops of dew (*hima*) <sup>c</sup>; or else this (form) might be (derived) from the root *añc* <sup>d</sup>, preceded by the negative (*nañ*) <sup>e</sup>, (and) mean 'the indefinite-coloured one' (*avyakta-varṇā*) <sup>f</sup>.

हमबिन्दुभिः hm<sup>1</sup>rb, हि बिन्दुभिः fk.—अपि वाच्यं hm<sup>1</sup>r (Nirukta viii. 10: अपि वा -- वाच्यं), अमि वाच्यं bfr<sup>2</sup>.—नभपूर्वाचिरु hd, नभ पूर्वो चिरु r, नभ पूर्वो चेद् m<sup>1</sup>, न पूर्वोचिरु b, न पूर्वोचिरु f, (न पूर्व?) चिरु r<sup>2</sup>, न पूर्वोचिरु k.—This śloka is omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

\* Cp. Nirukta ii. 18: *uṣāḥ kasmād? uchatīti.*

<sup>b</sup> Nirukta viii. 10: *nakteti . .*

*anakti bhūtāny avatyāyena*; cp. ii. 18 on *rātri*: *rāter vā syād dānakarmanah: pradiyante 'syām avatyāyāḥ.*

<sup>c</sup> *Hima-bindu*, in the plural, is here substituted for the plural expression *avatyāyāḥ*, twice used by Yaska in connexion with night.

<sup>d</sup> That is, *naktā* = *an-aktā*: as far as the meaning is concerned, the derivation from *añj* (from which comes *vy-akta* itself) would have been more natural; but the author doubtless wanted a root different from the one he had already used in his first etymology (*anakti*). Rājendralāla Mitra, who has the corrupt reading *pūrūṣa ver*, refers to RV. i. 72. 9, where the word *veṣ* occurs. This is indeed verification gone wrong.

<sup>e</sup> An early occurrence of the technical form of the negative prefix as used by Pāṇini.

<sup>f</sup> Cp. Nirukta viii. 10: *api vā naktāgyakta-varṣā.*

10. For at first she becomes Gloaming (*doṣā*)<sup>a</sup>, at midnight she is Darkling (*tamasvatī*), and before the rising of the Sun she becomes Dawn (*uṣas*) by name.

दोषा hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, वोषा fkr.—निशीथि सा hm<sup>1</sup>r<sup>3</sup>br<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, निशीथ सा fk, मञ्जे प्राप्ते r.—तमस्वती bfr, तमस्विनी hr<sup>3</sup>r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, तपस्विनी m<sup>1</sup>. I have preferred *तमस्वती*, since it is the form which occurs in Naighaṇṭuka i. 7 as one of the names of night.—शेषा hm<sup>1</sup>r, शेषा b, शेषा fkr<sup>2</sup>.—*io<sup>ab</sup>* comes first in hm<sup>1</sup>r<sup>3</sup>bfr<sup>2</sup>r<sup>5</sup>; in r (= r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>) *io<sup>cd</sup>* comes before *io<sup>ab</sup>*.—The end of the *varga* is here marked by २ in b, by a figure meant for २, but looking like ३, in f, by ३ in k, not at all in hdm<sup>1</sup>.—This śloka is numbered ३०० in hd.

<sup>a</sup> *Doṣā* and *Tamasvatī*, as well as *Syāvi* and *Naktā*, occur in Naighaṇṭuka i. 7 as synonyms of *Rātri*.

### 3. The Two Divine Sacrificers. The Three Goddesses. *Tvaṣṭṛ*.

11. Now the Two Divine Sacrificers are the terrestrial and the middle (forms of) Agni<sup>a</sup>. For they were born from the celestial (*divya*) Agni; they are therefore celestial (*daivya*)<sup>b</sup> by birth.

दैवाब् hm<sup>1</sup>r (Sarvānukramapī), देव्याब् hdr<sup>3</sup>fkr<sup>2</sup>.—अग्नी hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, अग्नी b, omitted in fk, अग्नी r.—अग्नेहि hm<sup>1</sup>r<sup>3</sup>bfr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, अग्नेषु r.—दैवी m<sup>1</sup>b, देवी hdr, देवी fk; cp. above, i. 108.—अग्न्या hm<sup>1</sup>r, अग्न्या bfr, अग्न्यति r<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>.

<sup>a</sup> This agrees with Yaska's explanation in Nirukta viii. 11: *daivyaḥ hotārāv ayaṃ cāgnir asau ca madhyamaḥ.*

<sup>b</sup> That is, *daivya* is treated as a patronymic formation from *divya*: cp. ii. 26.

12. Now they who are called the Three Goddesses are here simply (representative of) Speech (Vāc) in the three spheres. She is spoken of by a threefold name<sup>a</sup> as abiding in the three lights<sup>b</sup>.

वर्तिनी hm<sup>1</sup>r, वर्तनी fbk.

<sup>a</sup> On the three forms of Vāc, see above, ii. 72 ff. <sup>b</sup> Cp. above, i. 90.

13. Iḷā follows<sup>a</sup> (the terrestrial) Agni, Sarasvatī<sup>b</sup> is attached to (*prāptā*), the middle one, while that (celestial form of Vāc) becomes Bhārati as occupying that (celestial) world.

गुहेका hdm<sup>1</sup>, गुहेका r, गुहेका r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, गुहेका b, गुहेका fkr<sup>2</sup>.—मध्यं प्राप्ता hdm<sup>3</sup>bkr<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, मध्यं प्राप्ता m<sup>1</sup>, मध्ये लीक्री r.—अमुं hdm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, अमुं bfk.—स्विताधि लोके hm<sup>1</sup>rb, स्विताधिलोके r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, स्विता हलोके fk.—भवति hm<sup>1</sup>, भव d, भवतो fk, भरती b, भारती r.

<sup>a</sup> *Anugā*: cp. *anuvartate*, above, iii. 6. <sup>b</sup> Cp. above, ii. 76.

14. Now this same Vāc is threefold (as) in heaven and in air and here (on earth). Both when individual and combined she belongs (*bhajatī*) to<sup>a</sup> all these (three) Agnis<sup>b</sup>.

वाग्नि hm<sup>1</sup>b, वि d, वाग्नि fk, वे वाग्नि r.—व्यसा bfk, व्याप्ता r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, व्यसाम् hdm<sup>1</sup>.—समसा bfk, समसाम् hm<sup>1</sup>.—मज्जत् hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>bfk, मज्जति r.—मानपि hdm<sup>1</sup>bfk, मानपि r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Cp. *śrīta* in i. 108, *anuga* in iii. 13, and *anuvartate* in iii. 6. <sup>b</sup> Thus not only does Iḷā, the terrestrial form of Vāc, belong to the terrestrial Agni, but all the 'Three goddesses' belong to the terrestrial Agni (i. 108), as well as to the other two forms of Agni.

15. Now as to Tvaṣṭṛ, there is praise (of him) as this same terrestrial Agni<sup>a</sup>; or (it may be said) there are stanzas<sup>b</sup> to him as terrestrial, and there is one stanza<sup>c</sup> also in the (hymns) to the seasons (addressed) to (him as) one or other (*kasyāpi*, form of Agni)<sup>d</sup>.

यस्त्वयं प्रोक्तः hm<sup>1</sup>r<sup>3</sup> (०स्त्व० r<sup>6</sup>), यः सोऽयमेव r, यस्तुयमेव r<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, यः सुयमेव fk, यः यामेव b.—सुतिः hm<sup>1</sup>r<sup>3</sup>br<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, सुतिः f, सुतिः kr.—वर्चं सुः hdm<sup>1</sup>fk, वर्चः सु r.—कस्याप्युक्त्वा hdm<sup>1</sup>r, कस्याप्युक्त्वा r<sup>6</sup>r<sup>7</sup>, कस्याप्युक्त्वा fkr<sup>2</sup>, कस्याप्युक्त्वा b, कस्याप्युक्त्वा r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—वार्त्तवेषु च hdm<sup>1</sup>bkr<sup>2</sup>r<sup>6</sup>r<sup>7</sup>b, वार्त्तवेषु च r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—The whole line has the following modified form in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>: पार्थिवो वाध्वये च कोत्साविष्वार्त्तवेषु च.—The end of the *varga* is here marked by ३ in dm<sup>1</sup>bfk.

\* That is, in Āpri hymns; our author agreeing with the view of Śākapūṇi quoted in Nirukta viii. 14 (*agnir iti śākapūṇi*), as well as with the view represented by the Naighaṭṭuka, where Tvaṣṭṛ is first mentioned among the Āpri deities (v. 2), secondly, among the atmospheric deities (v. 4), and thirdly, among the celestial deities (v. 6). According to the view of others, Tvaṣṭṛ in the Āpri hymns belongs to the middle group: *mādhyamikaḥ tvaṣṭṛṣṭy āhuḥ, madhyame ca sthāne samāmnātāḥ* (Nirukta viii. 14). He is stated below (iii. 25) to belong to the middle group, when *rūpakartā*. Cp. Sieg, *Sagenstoffe*, p. 14.

<sup>b</sup> That is, in the stanzas of the Āpri hymns addressed to him, he represents the terrestrial Agni. <sup>c</sup> The third stanza in two of the three hymns to the Seasons (i. 15; ii. 36; on ii. 37 see below, iii. 36) is addressed to Tvaṣṭṛ, though the name occurs in ii. 36. 3 only. <sup>d</sup> That is, in the hymns to the Seasons any one of the three forms of Agni may be meant. The general sense of the second line I take to be: Tvaṣṭṛ in the Āpri hymns represents the terrestrial Agni only, but in the hymns to the Seasons he may represent one of Agni's other forms. I am, however, somewhat doubtful whether I have interpreted this passage correctly.

#### 4. The celestial Tvaṣṭṛ. Story of Dadhyañc and the Mead.

16. (*Tvaṣṭṛ*) may be (derived) from *tviṣ* or from *tvakṣ*, or (it means) 'he quickly (*tūrnam*) obtains (*āśnute*)'<sup>a</sup>, or 'he assists (*ut-tāraṇa*) in works (*karmasu*)'<sup>b</sup>; therefore he obtains this name.

खचतेर्वी  $hr^3br^5r^7$ , तचतेर्वी  $m^1$ , तुष्टि वा  $fk r^2$ , तुष्टुतो वा  $r$ .—तूर्णमश्नुत एव वा  $hm^1$  (cp. Nirukta viii. 13), तूर्णमश्नुत एव वा  $r^2r^3$ , तूर्णमश्नुत एव च  $r^6r^7$ , तूर्णमश्नुत एव वा  $bfk$ , तूर्णमश्नुवतीति वा  $r$ .—कर्मसुत्तारणी वेत्ति  $hr^3br^5$ , कर्मसुत्तारणी वेत्ति  $r^2r^7$ , कर्मसु तारणी वेत्ति  $fk$ , कर्मसु स्तराणी वेत्ति  $r$ .

\* These three etymologies are derived from Nirukta viii. 13: *tvaṣṭā tūrnam āśnute iti nairuktāḥ; tviṣer vā syād diptikarmaṇas, tvakṣater vā syāt karotikarmaṇaḥ*. In connexion with *tviṣi-tas*, 'from the root *tviṣ*,' Mitra gives one of his marvellously irrelevant references to the Ṛg-veda, x. 84. 2: 'thou art brilliant (*tviṣṭas*), O Manyu, like fire.'

<sup>b</sup> This additional etymology may have been suggested by Yāska's (*tvakṣateḥ*) *karotikarmaṇaḥ*. The suffix *-tar* would be accounted for by *tāraṇa*, while *tvaṣ* would be explained by transposition of letters (as in Yāska's *parjanya* from *ṭṛp*) from *ut* and *karmasu*. This is certainly going beyond even Yāska's wonderful achievements in etymology.

17. The thousandfold ray of the sun which abides in the moon, as well as the mead (*madhu*) which is above (*param*) and on earth (*iha*), also (abides) in the Tvaṣṭṛ (who is) Agni<sup>a</sup>.

\*तमो ररमो  $hr^3m^1r^5$ , \*तमो यक्षु  $b$ , \*तमो यक्ष  $fk$ , \*तमोयक्षु  $r$ .—चक्षुमुपाश्रितः  $hm^1rb$ , चक्षुमुपाश्रिता  $fk$ , चक्षुमसो श्रितः  $r^1r^4r^9$ .—सोऽपि  $hr^3m^1br^2r^5r^7$ , सापि  $fk$ ,

सोऽयम्  $r$ .—वापिं  $hr^3m^1r^6r^7$ , वापिः  $br$ , वापि  $fk$ .—वेह च  $hr^3$ , वेह च  $m^1r^6$ , वेह च  $fbkr^3$ , देव च  $r^7$ , वन्दे च  $r$ .—यन्मधु  $hrm^1r^6r^7$ , तं मधुं  $fr^2$ , तं मधु  $k$ .

\* This is the celestial Tvaṣṭṛ who is the guardian of the heavenly Soma (cp. my 'Vedic Mythology,' pp. 52 and 116), the abode of which is the moon (op. cit., p. 112). Agni is also a guardian of Soma (op. cit., p. 90), and in the later mythology the sun is regarded as replenishing the moon when caused to wane by the gods drinking up the Soma (op. cit., p. 112). Having thus stated Tvaṣṭṛ's connexion with the heavenly mead, the author goes on to relate the story of how the Aśvins obtained it from Dadhyañc.

18. a Well-pleased (with him, Indra) bestowed on the son of Atharvan (i. e. Dadhyañc) even that spell (*brahma*)<sup>b</sup>; and the seer became more brilliant by means of the spell.

ब्रह्मापि  $hr^3m^1bfbkr^2r^6r^7n(g)$ , ब्रह्मा च  $r$ , रज्जोऽपि  $n$ .—सुताय  $hr^3m^1bfbkr^2r^6r^7$ , पुत्राय  $r$ .—तद्वर्षणः  $hr^3m^1bfbkr^2r^6r^7$ , यद्वर्षणे  $r$ , (सुधृता)यमवर्षणः  $n$ , (सुधृता)यमवर्षणः  $n(m)$ , (सुधृता)यमवर्षणः  $n(g)$ .—दीप्तिमत्तरः  $hr^3m^1bfbkr^2r^6r^7$ , दीर्घवत्तमः  $r$ .— $r8^{cd}$  is omitted in  $n$ .

\* The story of Dadhyañc, as far as related in the following six ślokas (18–23, excepting  $r8^{cd}$ ), is quoted in the Nītimajjari on RV. i. 116. 12. It is also told by Sāyaṇa (on RV. i. 116. 12), who states that it is narrated at length in the Śātyāyana and the Vājasaneyaka. It is to be found in the Śatapatha Brāhmaṇa (xiv. 1. 1<sup>16–26</sup>; see Sacred Books of the East, vol. xlv, pp. 444 f.).<sup>b</sup> Which reveals the abode of Soma.

19. Indra forbade the sage (saying), 'Do not speak anywhere of the mead thus (revealed); for if this mead is proclaimed (to any one), I will not let you escape alive.'

तमुचिं  $hm^1bn$ , तं मुचिं  $n(m)$ , तमुचि  $fk$ , तमुचिर्  $r$ , तं त्वुचिर्  $r^1r^4r^6$ .—न हि प्रोक्ते मधुव्यखिन्  $hm^1rbfk$ , मधौ ब्रह्मन्  $r^1r^4r^6$ , चिन् प्रोक्ते मधौ तखिन्  $n$ .—जीवनं त्वोत्सुजा-म्यहम्  $hm^1rbfkn$ , जीवनं त्वहमुत्सुजे  $r^1r^4r^6$ .

20. Now the divine Aśvins asked for the mead in secret from the seer; and he told them what the Lord of Śacī had said.

विविक्ते  $hr^3m^1r^6r^7$ , विविक्ते  $b$ , विवेक्ते  $f$ , विवेक्ते  $k$ , विधिवन्  $r$ , निषयी  $n$ .—तदाचष्टे  $hm^1rbn(g)$ , सदाचष्टे  $f$ , तन्नाचष्टे  $n$ .—The end of the *varga* is here marked by  $ḥ$  in  $hm^1bf$ , not  $k$ .

##### 5. The horse's head of Dadhyañc. The middle Tvaṣṭṛ.

21. To him the Nāsatyas spake: 'Do you quickly make us two receive the mead by means of a horse's head; Indra shall not slay you for that.'

आश्विन  $hr^3r^6r^7$  Sāyana, आश्विन  $n(g)$ , आश्विन  $m^1rn$ , अश्विन  $fk$ , यश्विन  $b$ .—मवान्  $hm^1bfbk$ , ऽमवान्  $r$ .—याहयत्वावां  $hr^1r^4r^6$ , याहयत्वावन्  $m^1$ , याहयत्वा च  $fk$ , याहयत्वावे  $b$ , याहय त्वं तर्  $r$ , याहय त्वं च  $n$ .—मेङ्क्ष  $br^2r^3r^5r^7$ , मेङ्क्षः  $f$ , मेङ्क्ष  $m^1$ , ऐङ्क्ष  $hd$ , मेङ्क्ष  $r$ .—त्वा वधीत्ततः  $hm^1r^3r^2r^5r^7$ , त्वां वधीततः  $b$ , त्वां वधीततः  $f$ , त्वां हनिष्यति  $r$ , (इध्वङ् म) ध्वज्वीत्ततः  $n$ .

22. Because Dadhyañc had told (the secret) to the two Aśvins with the horse's head, Indra took off that (head) of his; (but) his own head they (the Aśvins) put on (again)<sup>a</sup>.

आश्विन  $m^1r^5r^7$ , आश्विन  $n(g)$ , आश्विन  $hrbfbk$ .—तौ तु  $hm^1r$ , तत्तु  $r^1r^4r^6$ , ताभ्यां  $bfbkr^2n$ .—तदक्षेहो  $hm^1bfbk$ , तदाक्षेहो  $r$ .—हरत्स्वं तं  $bf$ , हरत्स्वं तद्  $n(g)$ , हरत्स्वंतर्  $n$ , हरत्संतं  $r$ , हरत्वाच  $hr^3m^1$ , हरत्वाच  $r^5r^7$ .—अधत्ताम्  $m^1$ , अधत्ताम्  $r$ , अवत्ताम्  $bf$ , नवत्ताम्  $kr^2$ , नधत्ताम्  $hr^3r^5r^7$ , अधत्ताम्  $n(m)n(g)$ , इधीताम्  $n$  (Sāyana has the forms निधाय and प्रत्यधत्ताम्).—अच्छिरः  $hr^3bfbkr^2r^5r^7n$ , तौ शिरः  $r$ .

<sup>a</sup> The SB. and Sāyana tell the story only as far as the replacing of the head; cp. SB.: *athagaya evaṃ śira āhṛtya tad āhagaya prati dadhatuḥ*; Sāyana: *svakiyaṃ mānuṣaṃ śiraḥ pratyadhātām*. The SB. uses the expression *āhṛtya śiraḥ*, and the verbs *chīd* and *apa-ni-āhā*.

23. And the horse's head of Dadhyañc, severed by the bolt-bearer with his bolt, fell in the midst of a lake on Mount Śaryanāvāt.

इधीचक्ष  $hm^1r^3br^5r^7$ , इधीचक्ष  $fk$ , इधीचक्ष  $r$ .—चाक्षं  $hm^1$ , चाक्षं  $r$ , चाक्ष  $b$ , चाक्ष  $fk$ , (इधीचोऽचशिरम्) चाक्ष  $n$ .—उतं MSS. and  $r$ , क्षिप्तं  $n$ .

24. Rising up from the waters (and) bestowing manifold boons on living beings, it lies submerged in those same waters to the close of the cosmic age (*yuga*).

तदङ्गसु  $hm^1r$ , तदङ्गसु  $f$ , तदङ्गसु  $k$ , तङ्गसु  $b$ , तच्छिरसु  $r^1r^2(r)r^4r^6$ .—प्रादाय  $hm^1r^3r^2r^5r^7$ , प्रादात्स  $r$ , प्रदाय  $bfbk$ .—पर्येतं  $hm^1r$ , पर्येते  $bfbk$ .—निमज्जति  $hm^1r^3bfbkr^2r^5r^7$ , नमज्जत  $r$ .

25. That Tvaṣṭṛ, who is in the group of the middle sphere (*mādhyamika*)<sup>a</sup>, is a modifier (*vikartṛ*)<sup>b</sup> of forms. He too is praised incidentally; a hymn to him does not exist<sup>c</sup>.

निपातेन  $hm^1rbfbk$ , निपाते च  $r^1r^4r^6$ .—तस्य  $n$ , तस्य च  $hm^1$ , तस्य (no particle)  $bfbk$ .—The end of the *varga* is here marked by  $y$  in  $hm^1bfbk$ .

<sup>a</sup> Cp. Nirukta viii. 14: *mādhyaṁkaś tvaṣṭāy ākur, mādhyaṁ ca sthāne samānātāḥ.*

<sup>b</sup> Tvaṣṭr is often spoken of in the RV. as a fashioner of forms, and is called *rūpakṛt* in the TS. &c.; cp. my 'Vedic Mythology,' p. 116. <sup>c</sup> See op. cit., p. 116, B, line 5.

### 6. Vanaspati. The Svāhākṛtis.

26. Now he whom they proclaim as Vanaspati is this (*ayam*) Agni<sup>a</sup> as Lord of the Wood; for this (Agni) is lord (*pati*) of woods as (their) protector (*pātā*), or because he guards (*pālayati*) them<sup>b</sup>.

पावयतीति वा  $hm^1r^1r^4r^6bfr$ , पावयतीति च  $r$ .

<sup>a</sup> Vanaspati as an Āpri deity is here (RV. i. 13. 11) identified with the terrestrial Agni; but above (i. 66), where the three forms of Agni are distinguished, Vanaspati represents the middle Agni, as Jātavedas does in i. 67. <sup>b</sup> Cp. Nirukta viii. 3: *vanānām pātā jā pālayitā vā.*

27. This (*ayam*) Agni is also lauded as Vanaspati by Gr̥tsanada in the third (stanza)<sup>a</sup> of the hymn 'Enjoy' (*mandasva*: i. 37), which contains six stanzas.

०पतिरिती<sup>०</sup>  $hm^1$ , ०पतिवद्  $bfr$ .—०नितः  $b$ , ०नितः  $fk$ , ०नितः  $hm^1r$ .—मन्त्रस्तेष्व  $bfr$ , मन्त्रस्तेष्व  $hm^1r^3r^6r^7$ .—यूतस्व  $bfr$ , यूतेन  $m^1$ , यूते च  $hr^3$ .

<sup>a</sup> This stanza is commented on by Yāska (Nirukta viii. 3) as an example for Vanaspati. He quotes four others (viii. 17–20) in connexion with Vanaspati as an Āpri deity (x. 110. 0; iii. 8. 1; and two stanzas not from the RV.).

28. But an occasional (*prasaṅgajā*) praise of him (Vanaspati), as a sacrificial post<sup>a</sup> and as a tree, with the whole<sup>b</sup> hymn, 'They anoint' (*añjanti*: iii. 8), is (to be found) in the third Maṇḍala.

यास्व  $hm^1r^3br^2r^7$ , याच  $r$ , या  $fk$ .—सर्वेणाञ्जति  $hm^1r^3fkr^2r^6$ , सर्वेषां यति  $r^7$ , ईर्वेषां योति  $b$ , समवेनेव  $r$ .

<sup>a</sup> Cp. below, iv. 100.

<sup>b</sup> Yāska in his comment on RV. iii. 8. 1 merely remarks (Nirukta viii. 16) regarding Vanaspati: *agnir iti śākapūṣṭiḥ*. But in commenting on RV. x. 110. 10 (Nirukta viii. 17) he observes: *tat ko vanaspatiḥ? yūpa iti kālthakyaḥ, agnir iti śākapūṣṭiḥ*.

29. As to the Svāhākṛtis—the views of the learned have been various. It is, however, a certain conclusion that all that (viz. which is meant by the term)<sup>a</sup> is simply (a form of) this Agni<sup>b</sup>.



•कृतयोऽनेकासु  $hm^1r^3fkr^2r^5r^7$ , •कृतास्ससंख्यासु  $r^1r^4r^6$ , •कृतास्वसंख्यासु  $r$ .—स्वयं  $r^3br^5r^7$ , स्वयं  $hm^1$ , सोऽयं  $r$ , omitted in *fk*.

<sup>a</sup> Cp. the various explanations of the term given in Nirukta viii. 20. <sup>b</sup> Cp. Yāska's remark (Nirukta viii. 22) after stating the various deities with which the *prayajās* and the *anuyajās* had been identified: *āgneyā iti tu sthitiḥ, bhaktimātram itarat*, 'it is, however, certain that they represent Agni; everything else is merely an attribute.'

30. For he is the maker (*kartā*) of oblations (*svāhā*); the making (*kṛti*) of them, (that is to say,) here is of a single nature (*ekaja*)<sup>a</sup>: it is he who is the source (*prasūti*) of living beings, the imperishable (source) of all of them.

हि कर्ता  $m^1r^3r^2r^5r^7$ , ह कर्ता  $hbfb$ , कर्ता च  $r$ .—स्वाहानां  $hm^1r^3bfbkr^2r^5r^7$ , देवानां  $r$ .—कृतेत्यासौ:  $hbfb$ , सा कृतिस्वाम्  $r$ .—सर्वेषाम्  $hr^3bfbkr^2r^5r^7$ , स तेषाम्  $r$ .—The end of the *varga* is here marked by ६ in  $hdm^1bfb$ .

<sup>a</sup> In this etymology *kṛti* is explained by *kartṛ*: while there are many *svāhās*, there is only one maker of them, that is Agni, the source of all beings (cp. i. 61).

#### 7. Tanūnapāt and Narāsaṃsa. Deities of RV. i. 14 and 15.

31. Both the second (stanza) with Tanūnapāt and that which contains Narāsaṃsa, are combined as applicable (*prayoktavye*) in only three<sup>a</sup> (hymns) which (thus) contain both<sup>b</sup>.

•पाद्वि°  $r$ , •पाद्वि°  $hdm^1bfb$ .—•या च  $hr^3bfbkr^2r^5r^7$ , •या तु  $r$ .—नरा°  $rbbfb$ , नरा°  $f$ , नरा°  $hd$ .—समक्षते  $hm^1r^3kr^2$ , समक्षते  $fb$ , समक्षते  $r^5r^7$ , समक्षते  $r$ .—•वत्सु  $m^1rbr^5r^7$ , •वत्स  $fk$ , •वत्स  $hr^3$ .—तु  $hm^1r^3br^5$ , तु  $fk$ , च  $r^7$ , इह  $r$ .

<sup>a</sup> See above, ii. 155, note <sup>b</sup>.

<sup>b</sup> That is, Tanūnapāt and Narāsaṃsa.

32. The (stanza) containing Narāsaṃsa, as well as the second<sup>a</sup>, may be (applied in behalf)<sup>b</sup> of those wanting children, (of him) who desires strength or who desires food, as well as (of him) who may wish for prosperity.

वा स्वाद्  $fr$ , वा स्वा  $bk$ , वास्वा  $hr^3r^5$ , च स्वाद्  $m^1$ .—•या च  $hr^3fkr^2r^5r^7$ , •ये (प्र°)  $b$ , •येह  $r$ .—नृकामो वा  $hm^1r^3bfbkr^2r^5r^7$ , यवा वा स्वाद्  $r$ .—भूतिमिच्छेद्यपि यः  $hm^1r^3br^5r^7$ , भूतिमिच्छे तद्यापि यः  $fk$ , भूरिमिच्छति वापि यः  $r$ .

<sup>a</sup> That is, the stanza containing Tanūnapāt.

<sup>b</sup> That is, apart from their usual sacrificial application as *Āprī* stanzas.

33. The hymn, 'Hither with these' (*aiḥhiḥ*: i. 14), which invoking Agni<sup>a</sup> is spoken of here as addressed to the All-gods (*vaiśvadeva*), is recited (*śasyate*) among the hymns to the All-gods, because, being composed in the gāyatrī metre, it contains the characteristic 'All' (*viśva*)<sup>b</sup>.

सूक्तमैभिर्घद् h, सूक्तमैभिर्घद् m<sup>1</sup>r<sup>3</sup>fr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, सूक्तमैभिर्घ k, इति यत्वेभिर् r.—शस्वते hm<sup>1</sup>rb, शस्वति fk.—iii. 33<sup>d</sup>=ii. 128<sup>d</sup>.

<sup>a</sup> Agni is the only god invoked in the vocative in this hymn; but the gods, thrice with the characteristic *viśve*, are several times mentioned in it, as well as several individual gods (in 3 and 10). Cp. below, iii. 51. <sup>b</sup> Cp. iii. 43, and ii. 128, 133, 134.

34. As to the hymn, 'Indra, drink Soma' (i. 15), consisting of twelve stanzas, and addressed to the Seasons<sup>a</sup>, (the seer) praises in it seven deities<sup>b</sup> in their respective stanzas, together with the Season (*rtu*).

पिबेतीद् hm<sup>1</sup>r<sup>3</sup>, पिबेतीमं r<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, पिबेतीनं bf, इतीहं तु r.—चद्वादशकम् MSS., चद्वादशकम् r.

<sup>a</sup> That is, the deities of the *Ṛtuyajās*; cp. AB. ii. 29. <sup>b</sup> Enumerated below, 37, 38.

35. There (the deities) are characterized in the plural and in the singular, in six stanzas (1–6) 'with *Ṛtu*' (*rtunā*), in four with the *Ṛtus* (*rtubhiḥ*), then again in two (11, 12) 'with *Ṛtu*'<sup>a</sup>.

चतस्रध्वतुमिः सह r, चतस्रध्वतुमि सह b, चतस्रध्वतुमिः सह fk, चतस्रध्वतुमिः सह hd.—The end of the *varga* is here marked by ॐ in dm<sup>1</sup>bfbk, by २ in b.

<sup>a</sup> This statement is only approximate as regards this hymn of the RV. (*rtunā* occurs in 1–4 and 6, while 5 contains *rtūñr*; *rtubhiḥ* occurs in 9 and 10 only, and no form of *rtu* in 7 and 8; *rtunā* in 11 and 12); but it is an exact description of the twelve *Praṇas* for the *Ṛtu* offerings; see TS. vi. 5. 3; AB. ii. 29. 2–4, and Haug, vol. ii, p. 135, note <sup>12</sup>.

### 8. Hymn to the Seasons: RV. i. 15.

36. The *Ṛtus* are here incidentally praised with the deities: so it is both in the hymn of summons (*praiṣa*) for offerings to the *Ṛtus*, and in the hymn of *Gṛtsamada*<sup>a</sup> also.

गार्त्समदेऽपि fk, गार्त्समदेति च b, गार्त्समदेषु च hd m<sup>1</sup>.—35, 36 omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> That is, RV. ii. 36; cp. AB. v. 9.6, Haug, vol. ii, p. 336, note <sup>8</sup>; see also Oldenberg, *Prolegomena*, p. 193, on the relation of RV. i. 15 to ii. 36 and 37 (which two really constitute one hymn).

37. Now with the first <sup>a</sup> (stanza) he (the seer) praised Indra, the Maruts with the second, Tvaṣṭr <sup>b</sup> with the third, and Agni with the fourth;

चतुर्थी चाभिनेव च m<sup>1</sup>r<sup>2</sup>br<sup>2</sup>, चतुर्थी चाभिनेव च hd, चतुर्थी चाभिनेव च fk, चभिनु यरया ततः r.

<sup>a</sup> With *mukhyayā*, compare *mukhe ta yā*, v. 1. cp. above, iii. 15.

<sup>b</sup> On Tvaṣṭr in the Rtu hymns,

38. with the fifth Śakra (Indra) again, the two gods who delight in truth (Mitra-Varuṇa) with the sixth, and with the four <sup>a</sup> beginning with the seventh (7-10) Agni Draviṇodas.

पञ्चम्या hdm<sup>1</sup>r, पञ्चम्या bfk.

<sup>a</sup> *Caturbhīḥ*, agreeing with *saptamyādyābhīḥ*, clearly used as a feminine; cp. above, ii. 44.

39. The divinity of the formulas of the Rg-veda is to be known from authoritative statement <sup>a</sup> (*ādeśa*), not from its characteristic mark (*linga*); for it is not possible to know actually (*tattvena*) the divinity of these (stanzas) from its characteristic mark <sup>b</sup>.

न लिङ्गतः hm<sup>1</sup>r bfk, तु लिङ्गतः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—द्यासां hbfkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, यासां m<sup>1</sup>, यासां r.—  
देवतां hm<sup>1</sup>r bfk, देवताः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Cp. below, iii. 109.

<sup>b</sup> That is, Agni is not mentioned by his actual name, but only by the attributive Draviṇodas, which might designate another god (though it is a well-known epithet of Agni; cp. i. 106; ii. 25; but see iii. 61).

40. With the eleventh (he praises) the Nāsatyas (Aśvins), with the twelfth this Agni again. Rathitara, however, says that this hymn consists of single separate praises <sup>a</sup>.

एकादश्या hdm<sup>1</sup>fr, एकादश्या bk.—रथीतरः hrbf, रथांतरः kr<sup>2</sup>.—The end of the *varga* is here marked by □ in bfk m<sup>1</sup>, not in hd.

<sup>a</sup> In other words that it is a *prthakstuti*, one of the three kinds of hymns to the All-gods; cp. below, 43.

## 9. Three kinds of hymns to the All-gods.

41. For where, in (a hymn) with many deities or two deities, each deity is praised singly<sup>a</sup> (*ekaikā*) or by qualities arising from its activities<sup>b</sup>, they regard that (hymn) as one containing distributed praise<sup>c</sup> (*vibhakta-stuti*).

बज्रदेवे द्विदेवे  $hm^1r$ , बज्रदेवते द्वन्द्वे  $bfrk^2$ , बज्रदेवताद्वन्द्वे  $r^1r^4r^6$ .—गुणैर्वा  $hm^1rbfk$ , गुणैः स्वीर्  $r^1r^4r^6$ .—विभक्तस्तुति तद्  $r$ , विभक्तस्तुततद्  $fk$ , विभक्तस्तुतिमद्  $b$ , विभक्तस्तुति तद्  $hdm^1$ , ममस्तुति तद्  $r^1r^4r^6r^2(?)$ ; cp. v. r. below, iii. 82; विभक्तस्तुतिः in Nirukta vii. 8.

<sup>a</sup> Cp. below, iii. 82, where *ekavat* 'in the singular' is used. <sup>b</sup> Cp. below, vi. 69, on RV. viii. 29. <sup>c</sup> Yāska, in Nirukta vii. 8, gives RV. x. 17. 3 as an example of *vibhaktistutiḥ* (where Pūṣan and Agni are praised separately in the singular) as opposed to a *saṁstava* or 'joint-praise.'

42. Now the hymns to the All-gods (*vaiśvadeva*) are of three kinds: that which is provided with joint-praise of the Sun (*sūrya-saṁstava*), that which contains the characteristic 'All' (*viśva-līṅga*), and that which contains separate praise (*prthak-stuti*).

त्रिविधानि  $hm^1r$ , त्रिविधा वे  $b$ , त्रिविधा वै  $fk$ .—पृथक्स्तुति  $h$ , अतिः  $dm^1bfrk$  (cp. अस्तुतीद् in 40 and अस्तुतीति in 43).

43. That which is called 'Separate praise' (*prthak-stuti*) one should recognize as addressed to many divinities; that which is characterized by 'All' (*viśva-līṅga*)<sup>a</sup> is the one in which (the gods are praised) with their universal (*viśva*)<sup>b</sup> qualities arising from their activities<sup>c</sup>.

पृथक्स्तुति  $hm^1rbfk$ , अस्तुति तु  $r$ .—विश्वैः स्वीः  $hm^1r$ , विश्वैः स्वः  $f$ , विश्वैः कः  $k$ , विश्वैः स्वीः  $b$ .—कर्मवैर्गुणैः  $hm^1rbfk$ , स्वकर्मभिः स्तुतः  $r^1r^4r^6$ .—43<sup>d</sup>=iii. 60<sup>b</sup>.

<sup>a</sup> The term *viśvalīṅga* occurs in Nirukta xii. 40, where Yāska states the view of Śākapāṇi that only such hymns are *vaiśvadeva* as contain the characteristic word *viśve*. See Roth, Erläuterungen, p. 167. <sup>b</sup> Cp. above, ii. 134. <sup>c</sup> Cp. vi. 69.

44. That which with reference to the All-gods frequently praises the Sun, (and) at the same time praises the gods themselves, they call a joint-praise of the Sun (*sūrya-saṁstava*).

उद्दिश्य यद्  $rm^1$ , उद्दिश्य वद्  $hdb$ , (विश्वं) उद्दिश्य वद्  $f$ , विश्ववद्  $k$ .—देवास्तौति  $hm^1bk$ , देवां स्तौति  $f$ , देवास्तु यच्च  $r^1r^4r^6$ .

45. But (the term<sup>a</sup> does) not (apply) at the beginning of the hymn to Bhaga<sup>b</sup>, nor in hymns to Uṣas, nor in the hymn to Savitr, 'I invoke'<sup>c</sup> (*hvaṃyāmi*: i. 35), nor in the Sūryā (hymn)<sup>d</sup>, in (regard to) oblation (and) sacrifice<sup>e</sup> (*makha*);

भावस्य सूक्तादौ  $hdm^1r^3bfkr^2r^5r^7$ , भागो स्वसूक्तादौ  $r^6$ , भागोऽस्वसूक्तादौ  $r$  (cp. 51).—<sup>a</sup>वौषसेषु वा  $br^6$ , <sup>b</sup>वौषसेषु वा  $hm^1r^3$ , <sup>c</sup>वौषसेषु वा  $fk$ , (न सूर्ये) त्वौषसेषु वा  $r$ .—<sup>d</sup>मखे  $hdm^1r^3bfr^5$ , मुखे  $rk$ .—The end of the *varga* is here marked by **Q** in  $hdm^1bfk$ .

<sup>a</sup> That is, *vaiśvadeva*. <sup>b</sup> *Bhāgasya sūktādaḥ = bhāgasya sūktasya gādaḥ*: in the first stanza of vii. 41 (the only hymn to Bhaga in the RV.) a number of other gods are mentioned, but it is not *vaiśvadevī*. <sup>c</sup> In the first stanza of this hymn Savitr is associated with several other deities, but it is not *vaiśvadevī*. <sup>d</sup> RV. x. 85, to the first stanza of which a similar remark applies. <sup>e</sup> This, I suppose, means: nor are stanzas from these hymns treated as addressed to the All-gods when applied sacrificially.

### 10. How to ascertain the deity of a hymn.

46. nor, similarly, in any other formulas (which are) statements (*pravādāḥ*)<sup>a</sup>, or where the word 'associated' (*sajoṣāḥ*) or 'together' (*sajūḥ*)<sup>b</sup> may be (used).

प्रवादेषु  $hm^1r^3bfkr^2r^5$ , प्रपादेषु  $r$ .

<sup>a</sup> That is, when names are merely mentioned and do not imply an invocation. <sup>b</sup> Which, governing the accompanying name in the instrumental case, put it in a subordinate position.

47. But the old Lāmakāyana<sup>a</sup> states even that (hymn) to be addressed to the All-gods, in which many (deities) are celebrated even incidentally (*prasāṅgāt*).

यस्मिन्  $hm^1rfb$ , यस्मिन्  $r^1r^4r^6$ .—प्रसङ्गाद्  $hm^1r$ , प्रसङ्गाद्  $bk$ , प्रसङ्गाद्  $f$ .—परिकीर्तनम्  $hm^1rb$ , परिकीर्तितम्  $fk$ .—लामकायनः  $hd$ , लौमकायनः  $m^1r$ , रोमकायनः  $bfkr^2r^5$ .

<sup>a</sup> See Indische Studien, vol. xiii, p. 426.

48. The divinity, whether praised or not, (but) indicated somewhere<sup>a</sup> (in the hymn), the seers adore with formulas. That<sup>b</sup> (deity) one learned in scripture (*sāstra*) should take note of.

सुतं वापि  $hm^1r^3bfkr^2r^5$ , संसुतवत्  $r$  (cp. 81<sup>a</sup>).—मन्त्रैश्च दृषयोऽर्चन्ति  $hm^1r$ , मन्त्रैश्च दृष्टयोऽर्चन्ति<sup>b</sup>, मन्त्रैश्च दृषयोऽर्चन्ति  $fk$ , देवतामृषयोऽर्चन्तः  $r^1r^4r^6$ .—बुध्यते  $dr$ , बुध्यते  $h$ .

बुधेति  $m^1$ , बुधेति  $fk$ , बुधे  $b$ .—शास्त्रवित्  $hm^1r^3bfr^3r^5r^7$ , शास्त्रतः  $r$ .—48<sup>ab</sup> is nearly identical with iii. 81<sup>ab</sup>.

<sup>a</sup> Op. the next śloka; also i. 22.

<sup>b</sup> The feminine *tām* is used as if *devatā*, not *daivatam* preceded.

49. For the actions (of the gods), though not designated by their agents<sup>a</sup>, are nevertheless indicated<sup>b</sup> somewhere—at the beginning, and in the middle, and at the end, and in individual passages (*prthaktvesu*).

आदौ हि  $m^1bfk$ , आदौ तु  $r$ , आदौ  $hd$  (no particle).—मध्ये वान्ते च  $b$ , मध्ये चांते च  $f$ , मध्ये च वान्ते च  $hd$ , मध्ये च वान्ते  $m^1$ , मध्ये वान्ते च  $r$ .—पृथक्त्वेषु  $hdr^3r^6$ , पृथक्त्वेषु  $m^1r^7$ , पृथक्त्वेषु  $fk$ , विधावृषु  $r$ .—कर्तुमिः  $hr^3r^6m^1fr^7$ , कर्ममिः  $kr$ .—ऋणपदिष्टानि  $hbf$ , ऋणपदिष्टानि  $m^1$ , ऋणपदिष्टानि  $r$ , ऋणपदिष्टानि  $k$ .—कृचित्  $hm^1rbfk$ , कृत्तवत्  $r^1r^4r^6$ .

<sup>a</sup> That is, though the names of the gods who perform those actions may not be mentioned at the same time (as in RV. viii. 29). <sup>b</sup> That is, are connected with the deity of whom they are characteristic.

50. The very action itself in the Nivid to Savitr<sup>a</sup> praises by the action<sup>b</sup>: since the cow, the courser, and the ox are (called) milker, swift, or carrier<sup>c</sup> (respectively).

कर्मैव तावत्सावित्र्यां  $hm^1r$ , कर्मैव ताव सावित्रीयां  $fk$ , कर्मैव ताव सावित्रीभ्यान्  $b$ .—यज्ञेनुः सप्यनद्वाही  $hm^1r^5r^7$ , यज्ञेनुसमद्वाही  $fk$ , यज्ञेनसद्वाही  $b$ , यज्ञेनुसप्यनद्वाही  $r$ .—वोन्हा दोग्ध्यासुरेव वा  $hm^1r$  (च  $m^1$ ), वोन्हा दोख आसुरेव वा  $fk$ , वोन्हा देग्वृचासुरेव वा  $b$ .—The end of the *varga* is here marked by १० in  $hdm^1bfk$ .

<sup>a</sup> The Nivid to Savitr is RV. i. 24. 3; cp. AB. v. 17. 7.

<sup>b</sup> Op. below, iii. 78; see also i. 7: *statis tu karmaṇā* &c. <sup>c</sup> In VS. xxii. 22: *dogdhri dhenur voḍhūnāḍvān āśuḥ sapthi*; quoted below, with a slight variation, iii. 79.

# 11. Hymn-owning and incidental deities. Seers of Vaiśvadeva hymns.

51. Inasmuch as (the seer) praises Agni and others in the hymn to Bhaga<sup>a</sup> (vii. 41), Mitra and others in the panegyric of the horse (i. 162)<sup>b</sup>, and adores Agni in (the hymn) to the All-gods<sup>c</sup>, 'Hither with these' (*aibhiḥ*, i. 14):

भागे यत्  $hb$ , भागे यत्  $m^1$ , भागे यः  $r$ , भासे य  $fk$ .—दीनश्चसंती  $hm^1r$ , दींश्चाश्चसंती  $r^1r^4r^5r^2$ , दींश्चसंती  $f$ , (मि) चाश्चाश्चसंती  $b$ .—वैश्वदेवे  $bfr$ , देवो  $hd$ .

<sup>a</sup> That is, in the first stanza; see above, iii. 45.

<sup>b</sup> That is, in the first stanza.

<sup>c</sup> See above, iii. 33: *āgneyam sūktam . . vaiśvadevam thocyate*; cp. below, iii. 141.

52. as to that, they say that, while for the most part employing in his praise (*stuvan*) other stanzas<sup>a</sup> at the beginning and end (of a hymn)<sup>b</sup>, he (the seer) from association (*pratiyogāt*)<sup>c</sup> or on occasion (*prasāṅgāt*) praises another deity at the same time<sup>d</sup>.

न्या सुवन्तुचः d, न्या सुवन्तुचः h, न्या सुवन्तुचः m<sup>1</sup>, न्याः सुवन्तुचः r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, न्या सुवन्तुमिः b, न्या सुवन्तुमिः f, न्या सुवन्तुमिः k, न्या सुवन्तुमिः r.—प्रातयोमात् m<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, प्रातयोमात् hd, प्रातयोमात् f, प्रातयोमात् k, प्रातयोमात् br.

<sup>a</sup> That is, stanzas in other metres than those employed in the body of the hymn; thus the first stanza of the hymn to Bhaga (vii. 41) is composed in jagatī, the rest in triṣṭubh; the first and last of the hymn to Savitrī (i. 35), mentioned above (45) in this connexion, are also in jagatī, the rest in triṣṭubh.

<sup>b</sup> Cp. above, i. 22, and below, v. 171.

<sup>c</sup> The reading of some of the B MSS., *prātaryogāt*, 'through association with the early morning,' may be due to the influence of the first stanza of the hymn to Bhaga (vii. 41), which begins *prātar agnim, prātar indram* &c.

<sup>d</sup> That is, the first and last stanzas of a hymn often show diversity of both metre and deity.

53. The deity to whom he addresses statements of an object (*arthavādān*)<sup>a</sup> is to be known as hymn-owning (*sūkta-bhāginī*); but the one whom he praises on occasion (*prasāṅgena*) is to be recognized as incidental (*nipātini*)<sup>b</sup>.

वदत्यर्थवादान् hrbk, °दात् f, °दाक् m<sup>1</sup>, वदत्यर्थपादाः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—53<sup>cd</sup> omitted in fkm<sup>1</sup>.

<sup>a</sup> Cp. *artham bruvantam* in i. 9.

<sup>b</sup> Cp. above, i. 17, 18.

54. In four ways<sup>a</sup> (*caturdhā*), it may be said (*vā*), the hymn-owning (deity) is mentioned (*bhanyate*) in that hymn in which a seer who praises all the royal Rishis or (divine) Rishis<sup>b</sup> is indicated (*nirdiṣṭa*)<sup>c</sup>.

चतुर्धा भक्षते तस्मिन् hd, चतुर्धा भक्षते चास्मिन् r, चतुष्ठा ह्वयते तस्मिन् b, न तु न्याह्वयते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—सूक्ते वा hdr<sup>3</sup>, सूक्ते वा b, सूक्ते वै r.—54<sup>ab</sup> is omitted in m<sup>1</sup>fk.—सर्वीसु hm<sup>1</sup>r, सर्वीसु bfk.—अवीन् hm<sup>1</sup>rb, अविन् fk.—सुवन्तुमिः hdr, सुवन्तुमि f, सुवन्तुमि m<sup>1</sup>b, सुवन्तुमिन् k.

<sup>a</sup> That is, I suppose, if the term *viśve* occurs in a line, hemistich, stanza, or a hymn as a whole: see the remark on the nature of a Vaiśvadeva hymn above, ii. 133.

<sup>b</sup> This,

I suppose, is meant for a paraphrase of *viśvān devān*.<sup>c</sup> This word does not occur till 56, and may possibly be a corruption (see 56, note <sup>f</sup>). The thirty-seven names (except Nābhāka: see 56, note <sup>f</sup>) enumerated in 55-59 are those of the reputed seers of Vaiśvadeva hymns. Of the twenty-four masculine names occurring in 55-57, seventeen occur in the previous list of twenty seers of Vaiśvadeva hymns, ii. 129-131. The additional ones are Vasukarṇa, Svastyātreya, Nābhāka, Kāśyapa, Vāmadeva, Madhuchandas, Pārtha.

55. as Medhātithi<sup>a</sup>, Agastya<sup>b</sup>, Brhaduktha<sup>c</sup>, Manu<sup>d</sup>, Gaya<sup>e</sup>, Rjīśvan<sup>f</sup>, Vasukarṇa<sup>g</sup>, Śūryāta<sup>h</sup>, Gotama<sup>i</sup>, Luśa<sup>j</sup>;

मेधातिथि<sup>r</sup> hfk, \*धिस्त्व<sup>m</sup> d, \*धिस्त्व<sup>h</sup> h.—\*गस्थस्त्व<sup>h</sup> m<sup>1</sup> r, \*गस्थस्त्व<sup>h</sup> bfk r<sup>2</sup> r<sup>5</sup>.—बृहदु<sup>h</sup> m<sup>1</sup>, बृहदु<sup>h</sup> bfk r.—वसुकर्णश्च<sup>h</sup> d m<sup>1</sup>, च सुकर्णश्च<sup>h</sup> fkr, वसुकर्णश्च<sup>h</sup> b.—शार्वातो<sup>r</sup>, शर्वातो<sup>h</sup> m<sup>1</sup>, शार्वातो<sup>h</sup> fk, शार्वातो<sup>h</sup> b.—गोतमो लुगः r (=r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>), मानवो न चः h m<sup>1</sup> bfk, मानवो यमः r<sup>1</sup> r<sup>2</sup> r<sup>5</sup> r<sup>7</sup>. I have adopted the reading of r<sup>1</sup> r<sup>4</sup> r<sup>6</sup> because (1) यमः by itself could not be right, as that name occurs below (58); (2) यमः never occurs elsewhere with the patronymic मानवः, but only with वैवस्वतः, as the name of a seer; (3) गोतमो could easily be corrupted to मानवो, and this would almost inevitably lead to the following word becoming यमः (the reading न चः seems to me a corruption of लश्चः); (4) though मानवः is a patronymic of शार्वातः there is no reason to add the patronymic (as there is in the case of Agni below, 58), but the fact of its existence would have made the corruption of गोतमो easy. The MSS. r<sup>1</sup> r<sup>4</sup> have in several previous cases been shown to have alone preserved the correct form of names in similar enumerations (खेन in i. 126, चद्र in i. 127, दुवस्त्वु and चवि in ii. 129); the present I regard as another instance.—The end of the *varga* is here marked by ११ in h b f k, not in m<sup>1</sup>.

<sup>a</sup> Seer of i. 14.

<sup>b</sup> Seer of i. 186.

<sup>c</sup> Seer of x. 56.

<sup>d</sup> Seer of viii.

27-30.

<sup>e</sup> Seer of x. 63, 64.

<sup>f</sup> Seer of vi. 49-52.

<sup>g</sup> Seer of x. 65, 66.

<sup>h</sup> Seer of x. 92.

<sup>i</sup> Seer of i. 89, 90.

<sup>j</sup> Seer of x. 35, 36.

## 12. Seers of Vaiśvadeva hymns (continued).

56. Svastyātreya<sup>a</sup>, Paruchepa<sup>b</sup>, Kakṣivat<sup>c</sup>, the son of Gāthīn (Viśvāmītra)<sup>d</sup>, and the son of Urvaśī (Vasiṣṭha)<sup>e</sup>, Nābhāka<sup>f</sup>, Duvasyu<sup>g</sup>, and the son of Mamatā<sup>h</sup> (Dirghatamas),

माथिनीर्वसो<sup>b</sup>, नाचनीर्वसो<sup>h</sup> fk, माथिनीर्वसः<sup>h</sup> d m<sup>1</sup>, नाथिनीर्वसः<sup>h</sup> r, नाथिनीर्वसुः<sup>h</sup> r<sup>5</sup> r<sup>7</sup>. नाथिनीर्वसो<sup>h</sup> must be the correct reading, because there is no seer named नाथि, but only नाथिन् (seer of iii. 20. 1, 5), and the two patronymics would naturally form a dvandva, just as नाथिनमार्गवो in viii. 70.

<sup>a</sup> Seer of v. 50, 51.

<sup>b</sup> Seer of i. 139.

<sup>c</sup> Seer of i. 121, 122.

<sup>d</sup> Seer

of i. 3. 7-9; x. 137. 5: no entire hymn to the All-gods is attributed to him.

<sup>e</sup> Seer

of vii. 34-37. 39, 40, 42, 43.

<sup>f</sup> All the MSS. and R read *nābhākaś caiva nirdiṣṭo*;



but Nābhāka (seer of viii. 39-42) is not credited with any hymn or stanza to the All-gods; on the other hand, Nābhānediṣṭha, who (and not Nābhāka) is mentioned in a previous list (ii. 129-131) as among the seers of Vaiśvadeva hymns, is the author of two hymns to the All-gods (x. 61, 62). This suggests that in *nīdīṣṭo* (peculiar enough in this place) we may have a corruption of *nēdiṣṭho*. <sup>a</sup> Seer of x. 100. <sup>b</sup> Seer of i. 164.

57. Vihavya<sup>a</sup>, the seer Kaśyapa<sup>b</sup>, and he who is Avatsāra<sup>c</sup> by name<sup>d</sup>, Vāmadeva<sup>e</sup>, Madhuchandas<sup>f</sup>, Pārtha<sup>g</sup>, Aditi, daughter of Dakṣa<sup>h</sup>;

विहव्यः bm<sup>1</sup>r, विहव्य hdkf.—कश्यपश्चविर् hm<sup>1</sup>r, कश्यपश्चविर् br<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, कश्यपश्चविर् f, कश्यपश्चविर् k.—पार्थो m<sup>1</sup>r bfk, पार्थो hm<sup>2</sup>m<sup>8</sup>, पार्थो r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—दक्षमुतादिति: hdm<sup>1</sup>, \*मुतादिति: b, \*मुतादिति f, \*सूतादिति: r, दक्षमुतादिति: r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Seer of x. 128. <sup>b</sup> Seer of x. 137. 2, and (as an alternative to Manu) of viii. 29. <sup>c</sup> Seer of v. 44. <sup>d</sup> Rājendralāla Mitra, reading *nābhayaḥ*, has here one of his marvellous references to the RV., i. 139. 9, where the word *nābhayaḥ* occurs. <sup>e</sup> Seer of iv. 55. <sup>f</sup> Seer of i. 3. 7-9. <sup>g</sup> That is, Tāva Pārtha, seer of x. 93. <sup>h</sup> That is, Aditi Dākṣyaṇī, alternative seer of x. 72; cp. Sarvānukramaṇī; Āraṇukramaṇī x. 29.

58. Juhū<sup>a</sup>, and the seer Gr̥tsamada<sup>b</sup>, and those who are the divine Seven Rishis<sup>c</sup>, Yama<sup>d</sup>, Agni Tāpasa<sup>e</sup>, Kutsa<sup>f</sup>, Kusidin<sup>g</sup>, and Trita<sup>h</sup>;

चविर् bdr, चविः m<sup>1</sup>, चविः hk.—देवाः सप्तर्षयश्च hm<sup>1</sup>r, देवा स ऋषयश्च r<sup>6</sup>r<sup>7</sup>, देवोः स ऋषः च b, देवो स ऋषश्च fk.—यमो सिन्धापस b, यमो सिन्धापसः f, यमो सिन्धापसः k, तापसोऽपिर्चविः r, यमो सिन्धापसः hdr<sup>3</sup>m<sup>1</sup>r<sup>6</sup>r<sup>7</sup>. I have preferred the reading *चसिन्धापसः* because (1) the patronymic Tāpasa could not be connected with Atri, who is Bhauma; (2) Tāpasa, as the patronymic of three Rishis (Agni, Gharma, Manyu), would not be used alone to designate one of them without any indication to show which was meant; (3) Agni Tāpasa is the seer of a hymn to the All-gods. On the other hand, Atri, who occurs in the previous list (ii. 129-131), thus disappears from the present one. From some of the preceding notes it will be seen that something may be said in favour of each of the three names of the previous list, Gūthin, Nābhānediṣṭha, Atri, reappearing in the present longer list, where they are absent in my text.

<sup>a</sup> Seer of x. 109. <sup>b</sup> Seer of ii. 29, 31. <sup>c</sup> Seers of x. 137. <sup>d</sup> Seer of x. 14 and part of x. 10. <sup>e</sup> Seer of x. 141. <sup>f</sup> Seer of i. 106, 107, alternative seer of i. 105. <sup>g</sup> Seer of viii. 83. <sup>h</sup> Seer of x. 1-7, alternative seer of i. 105.

59. also the four brothers, Bandhu and the rest<sup>a</sup> separately (*prthak*)<sup>b</sup>, and Viṣṇu<sup>c</sup>, and Nejameṣa<sup>d</sup>, and he who is Samvanana<sup>e</sup> by name.

बन्धुप्रकृतयश्चैव hdm<sup>1</sup>r, बन्धुप्रकृतयश्चैव b, बन्धुप्रकृतयश्चैव fk. — संवननस m<sup>1</sup>r bfk, संवननस hr<sup>3</sup>.

<sup>a</sup> Seers of v. 24 and x. 57-60. <sup>b</sup> That is, in v. 24; cp. Ārṣānukramaṇī v. 11, where their names are enumerated, and they are stated to be *ekarcāḥ*, i. e. each the seer of one stanza. These statements are repeated in the Sarvānukramaṇī. <sup>c</sup> The seer of x. 184. <sup>d</sup> The seer of the khila after x. 184. <sup>e</sup> The seer of x. 191.

60. All these have praised (him) in separate hymns with his universal (*viśvaih*) qualities arising from his (*asya*) activities<sup>a</sup>, (whether those qualities are mentioned) collectively or individually.

सर्वे h m<sup>1</sup>r bfk, सर्वा r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>. — अथ च h m<sup>1</sup>r, अथ चा fk, अथ वा br<sup>5</sup>r<sup>7</sup>. — सूक्तिषु h m<sup>1</sup>r, सूक्तिषु bfk. — 60<sup>b</sup> = 43<sup>d</sup>. — The end of the *varga* is here marked by १२ in hdm<sup>1</sup> bfk.

<sup>a</sup> That is, the seers of Vaiśvadeva hymns praise Agni in those hymns with the attributes of the All-gods, as in RV. i. 14; cp. above, iii. 33 and ii. 134.

### 13. Explanation of Draviṇodas. Deities of RV. i. 16-18.

61. Now the Draviṇoda, who has been asserted above (iii. 38) (to be) the terrestrial Agni, some call Indra<sup>a</sup>, because of his being the giver of strength and wealth<sup>b</sup>.

पार्थिवो dm<sup>1</sup>r fk, पार्थिवे hb. — द्रविणीदो मिः br<sup>1</sup>r<sup>4</sup>r<sup>6</sup>. \*दापिः hdm<sup>1</sup>r fk (cp. the various readings in 62 and 65). — दातृत्वादेवे hdm<sup>1</sup>r, दातृत्वादेवे bfk. — बलवित्तयोः hdm<sup>1</sup>r, बलवित्तयोः b, बलवित्तयोः fk.

<sup>a</sup> Cp. Nirukta viii. 2, where it is stated to be Krauṣṭuki's opinion that Draviṇodas is Indra, and where that opinion is refuted; see Roth, Erläuterungen, p. 115. <sup>b</sup> Cp. above, ii. 25, where this is stated to be the reason why Kutsa calls Agni Draviṇodas.

62. This (terrestrial) Agni is Draviṇoda<sup>a</sup>; for he is the giver of strength<sup>b</sup>;

B and he is produced by strength, (that is) rubbed<sup>c</sup> (*mathyati*) by the seers at the sacrifice.

द्रविणीदो मिर् hdm<sup>3</sup>b, \*दापिर् m<sup>1</sup>m<sup>2</sup>r fk. — The five lines, 62<sup>cd</sup>-64, are to be found in bfk r<sup>2</sup>r<sup>5</sup>r<sup>7</sup> (= B) and m<sup>1</sup> only; they are omitted in hdm<sup>2</sup>m<sup>3</sup>r (r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>) = A. It is not till here (after 350 ślokas) that the divergence, as to length, of A from B begins.

बलेनायं मध्यत्तु<sup>a</sup> m<sup>1</sup>, बलेनायमध्यत्तु<sup>a</sup> fk, बलेनायमध्यत्तु<sup>a</sup> r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, बलेनायमध्यत्तु<sup>a</sup> b. — Here the value of m<sup>1</sup> in constituting the text of the passages peculiar to B at once begins to show itself.

<sup>a</sup> I take *Draviṇodaḥ* here, and in 61, as the nom. (in 63 we have the nom. pl.) of the alternative form *draviṇoda* used for metrical reasons instead of *draviṇodās* (the nom. of *draviṇodas*), which is otherwise employed here (i. 106; iii. 65; acc., ii. 25). <sup>b</sup> Cp. above, ii. 25. <sup>c</sup> Cp. Nirukta viii. 2: *balena mathyamāno jāyate*.

B 63. They call the oblations wealth (*draviṇa*)<sup>a</sup>, because it is produced from the oblation; now the sacrificers (*ṛtvij*) are givers of them<sup>b</sup> (oblations); hence they themselves are wealth-givers (*draviṇo-da*)<sup>c</sup>.

द्रविणं m<sup>1</sup>bfk, द्रविणां r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—हविषो r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, हविषो b, हर्वसो fk, हर्वसो m<sup>1</sup>.—  
तत स्वयम् m<sup>1</sup>b, ततः स्वयम् rfk.

<sup>a</sup> Cp. ii. 25 and Nirukta viii. 1. <sup>b</sup> Cp. Nirukta viii. 2: *ṛtvijo 'tra draviṇodasa ucyante haviṣo dātāraḥ*. <sup>c</sup> The plural of *draviṇoda* occurs in RV. i. 53. 1. Yūska uses the form *draviṇodas* only.

B 64. Or he (Agni) is (called) *Draviṇodasa* because he appears (connected) with them (*eṣām*) from (such expressions as) 'the son of the seers'<sup>a</sup>, (and) 'O child of strength'<sup>b</sup>; or because he was produced from the middle<sup>c</sup> (Agni).

अवीणां पुत्र br (Nirukta viii. 2), अवीपुत्र fk, अविपुत्र m<sup>1</sup>.—इतिवां bfk r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, इति  
लेवां m<sup>1</sup>.—सहसो यहो m<sup>1</sup>fk, सहसो यमो b, सहसोपहो r.—यतो जश्च r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, यति यश्च  
m<sup>1</sup>bfk.—द्राविणोदसः fr<sup>5</sup>, द्रविणोदसः m<sup>1</sup>bkr<sup>2</sup>r<sup>7</sup>.

<sup>a</sup> Cp. Nirukta viii. 2: *yatho etad: agniṁ draviṇodasam āhañtī: ṛtvijo 'tra draviṇodasaḥ . . te cainam janayanti, 'ṛṣiṇām putro adhrāja eṣa' ity api nigamo bhavati*. Cp. Roth, Erläuterungen, p. 116, note <sup>2</sup>. The words *ṛṣiṇām putraḥ* occur in VS. v. 4. <sup>b</sup> Agni is often addressed in the RV. as '*sahasas yaho*,' i. 26. 10 &c. Cp. Nirukta viii. 2: *balena mathyamāno jāyate, tasmād enam āha sahasas putraṁ, sahasaḥ sūnuṣ, sahaso yahum*. The expression *sahasas yaho* is used in explanation of *ṛṣiṇām putraḥ*, as the priests produce Agni by means of strength (see above, 62). <sup>c</sup> That is, he is *Draviṇodasa* as derived from *Draviṇodas*; cp. Nirukta viii. 2: *athāpy agniṁ draviṇodasam āha: eṣa punar atasmāḥ jāyate*.

A 65. It is this (terrestrial) Agni who is wealth-giver (*draviṇoda*); it is then<sup>a</sup> that he is called '*Draviṇodas*': it is only in (hymns) addressed to Agni that mention of *Draviṇodas* appears<sup>b</sup>.

द्रविणोदापिर् hdm<sup>1</sup>r.—आग्नेयेष्वेव दृष्टन्ते hr<sup>5</sup>m, °ध्ववृक्षेत् r.—प्रवादा द्रविणो-  
दसः hdm<sup>1</sup>m<sup>2</sup>m<sup>3</sup>, प्रवादा द्रविणोदसः °r (Nirukta viii. 2: प्रवादा द्रविणोदसः).—This śloka  
(65) is found in A MSS. only, hdr<sup>3</sup>r (presumably r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>). The *varga* would therefore

have only three and a half ślokaś in them. As the *varga* without 65 would have the normal number of five ślokaś, and 65<sup>ab</sup> is very tautological immediately after 62<sup>ab</sup>, it is probably a later addition. This śloka follows the Nirukta even more closely than the preceding five lines in B do.

<sup>a</sup> That is, when he is terrestrial. <sup>b</sup> Cp. Nirukta viii. 2: *ayam evājñir drāviṇodā itī śākupūñir: āgneyeṣv eva hi sūkteṣu drāviṇodasāḥ pravādā bhavanti.*

66. Here (the hymn) which follows that of nine stanzas<sup>a</sup> to Indra (i. 16) is addressed to Indra-Varuṇa (i. 17). The one next to it is 'The Soma-presser' (*somānam*: i. 18): Brahmanaspati is praised

नवकस्त्रिंशद् hm<sup>1</sup>r, नवकस्या त्वा b, नवकस्या द्वा r<sup>5</sup>r<sup>7</sup>, नवकस्य त्वो f, \*स्य त्वा k.— तस्योत्तरं च hm<sup>1</sup>, \*रं तु r, \*रे च r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, \*रेति b, \*र ति fk.— The end of the *varga* is here marked by १३ in bfm<sup>1</sup>, not in hdm<sup>2</sup>m<sup>3</sup>. The omission of the figure in A here, just where the *varga* would have the abnormal number of three and a half ślokaś, is striking, especially as the ends of the preceding *varga* (12) and of 15 (which contain the normal number) are indicated (cp. note on 71).

<sup>a</sup> The reading of B gives the pratika of i. 16 (*ā tvā*).

#### 14. Deities of RV. i. 18. Eight names of Prajāpati.

67. in the first five stanzas; in (the next) three (6-8) Sadāsaspati; and in the last stanza (9) Narāśaṃsa; Soma-Indra are incidentally praised (*nipātita*)

68. in the fourth; Soma and Indra, and Dakṣiṇā as well (*adhikā*), in the fifth.

On occasion the relationships (*saṃbandhāḥ*) of sphere and world<sup>a</sup> are proclaimed by the seer.

दक्षिणाधिका hdm, दक्षिणा तथा r<sup>1</sup>r<sup>4</sup>, दक्षिणा सह bfr.— संवत्सा hdm, \*धा: r.—  
स्त्राणलोकयो: hmr, लोकस्त्राणयो: bfr.

<sup>a</sup> That is, deities are occasionally mentioned together because they are related in sphere (*sthāna*) or world (*loka*) as either terrestrial, or atmospheric, or celestial.

69. Thus (a name) of Prajāpati (*prājāpatyam*) might be (meant for) Indra<sup>a</sup>: on this principle (*iti*) two names of his<sup>b</sup> are mentioned here. There are six others as well; Prajāpati is the first of them.

प्राजापत्यं hmr, प्राजापत्यां b, प्राजापत्यां fk.—तथेह् स्वादिति hdm, तथेह् स्वादिति r, तथा पञ्चानि bfk.—69<sup>ab</sup> reads thus in r<sup>1</sup>r<sup>7</sup>: याणि तस्यैह नामानि प्राजापत्यानि तानि तु.—कथिते द्वे च षट् चान्यान् hmr, कथितेह षड्द्वारा b, कथितेह षड्द्वारं fk, कथितानीह षड्द्वानि r<sup>6</sup>r<sup>7</sup>.—एषां चाद्या hdm, एषां चाद्याः r, तेषां त्वाद्यः r<sup>5</sup>r<sup>7</sup>k, तेषां त्वाद्य f.

<sup>a</sup> For four of the eight names here stated to belong to Prajāpati, viz. Brahmanaspati, Vācaspati, Ka, Prajāpati, occur in the list of deities belonging to Indra's sphere in Naighaṇṭuka v. 4. <sup>b</sup> That is, Brahmanaspati in 66, and Sadasaspati in 67.

70. The remaining names I will next state (B) :—Satpati<sup>a</sup>, Ka, Kāma, and Sadasaspati;

70<sup>ab</sup> is wanting in A (hdr<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>) and m<sup>1</sup>; it seems almost necessary as a transition from 69<sup>ad</sup> to 70<sup>ed</sup>, and without it the *varga* has only four and a half ślokas.—सप्ततिः hdm<sup>1</sup>b, सप्ततिः r, सति fk.—कथ hmr<sup>1</sup>rb, कथ fk.

<sup>a</sup> Satpati does not occur in the Naighaṇṭuka; in the RV. it is predominantly an epithet of Indra (cp. above, 69). Six of these names of Prajāpati end in *pati*.

71. Iṣaspati, Vācaspati, then Brahmanaspati: the third<sup>a</sup> and the last<sup>b</sup> (belong) to a hymn<sup>c</sup>, as well as the first<sup>d</sup> and the fifth<sup>e</sup>;

इक्षसति<sup>r</sup> m<sup>1</sup>, इक्षसति b, इक्षसति bk, इक्षसति<sup>r</sup> fr, इक्षसति<sup>r</sup> r<sup>1</sup>.—ततस्तु hmr<sup>1</sup>r, ततस्तु b, ततस्तु r<sup>2</sup>r<sup>6</sup>, ततस्तु fk.—तृतीयांते तु hmr<sup>1</sup>r, तृतीयन्ते च bk, तृतीयन्ते च f.—प्रथमं bfk<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, चतुर्थं hmr<sup>1</sup>r.—The end of the *varga* is here marked by १४ in fbdm<sup>2</sup>, not in m<sup>1</sup>k.

<sup>a</sup> That is, Ka. The BD. mentions one stanza only (i. 24. 1) as addressed to Ka.

<sup>b</sup> That is, Brahmanaspati, to whom (or Bṛhaspati) several hymns are addressed. <sup>c</sup> The genitive *sūktasya* must be used vaguely to express 'belonging to a hymn or part of a hymn,' not as the equivalent of *sūktabhāṣā*; for no hymn as a whole is attributed to either Ka or Sadasaspati. <sup>d</sup> That is, Prajāpati, to whom x. 121 is addressed. The reading of A, *caturtham*, must be wrong, as neither a hymn nor a stanza is addressed to Kāma in the Rg-veda. It was probably caused by a slip for *prathamam*, as the ordinal is preceded by *trītiya*, and immediately followed by *pañcamam*. <sup>e</sup> That is, Sadasaspati, to whom the three stanzas mentioned above (67), viz. i. 18. 6-8, are addressed.

### 15. Prajāpati's names (continued). Deities of RV. i. 19.

72, 73. but under the four other (names) neither a hymn nor a stanza belongs to (*asṇute*)<sup>a</sup> him.

Now certain people (*ete*)<sup>b</sup> desirous of a correct view in devotion, say that all the names of all the deities (belong) to Prajāpati<sup>c</sup>.

With regard to that (others) say, this should not be so; for he is traditionally held (*smṛta*) to be (the owner) of eight (only);

72. *खेन*  $m^1 r^1 r^4 r^6$ , *खेन* *hd*, *तव* *b fkr*.—*न सूक्तं नाप्य*  $r$ , *न सूक्तं नाप्य* *b fkr*, *सूक्तं नापि*  $r^1 r^4 r^6$ , *सूक्तं नापि*  $h d r^3 m^1 m^2 m^3$ .—*अनु*  $b fkr$ , *अनु*  $h d r^1 r^3 r^4 r^6 m^1 m^2 m^3$ .—*अनुते* *b fkr*, *अनुते*  $h r^3 r^1 r^4 r^6$ , *अनुते*  $m^1 m^2 m^3$ . This points to *न सूक्तं नाप्यनुते* as the original reading of B, and *सूक्तं न नाप्यनुते* as that of A (but in the latter case *खेन*, not *खेन*, must have been read).—*देवतानां*  $m^1 b r$ , *देवानां च* *hd*, *देवानां तु* *k*, *देवानां* *f* (no *tu*).

73. *तदाङ्ग*  $b f m^1 r$ , *तदाह* *hd*.—*एव*  $h d r^3 b f k r^2 r^5$ , *एव*  $m^1 r$ .

\* Used in the sense of *bhajate*. The reading of B would mean, no hymn or stanza is mentioned with reference to him (*tatra*). <sup>b</sup> *Ete* (all MSS.) is used demonstratively with reference to the following word, 'these people, viz. those who &c.': in sense it is practically = *cke*. <sup>c</sup> Because he is the source of all; cp. above, i. 62.

74. and by these (names) only are sacrifices and oblations offered (*kalpyante*) to him.

Now together with the Maruts, who belong to the middle sphere, this terrestrial Agni

*तैरेव चास्य*  $h m^1 r$ , *तैरेवास्य प्र*  $b f k r^2 r^5 r^7$ .—*कल्पयन्ते*  $m^1 r b f k r^2 r^5 r^7$ , *कल्पयन्ते* *hd*.—*अस्मानि*  $h m^1 r^3 r^1 r^4 r^6$ , *अस्मानिः* *परम्* *b fkr*.

75. is here praised with the hymn of nine stanzas 'To this' (*prati tyam*: i. 19). But by reason of the association with the Maruts in this hymn addressed to Agni and the Maruts,

*अवकेनेह*  $m^1 b k r$ , *अवेनेह* *f*, *अवेनेह* *hd*, *अवेनेह*  $r^5 r^7$ .—*साहचर्यानु*  $h m^1 r$ , *अचर्याद्वा*  $b f k r^5$ .

76. Yāska <sup>a</sup> thinks the middle Agni, and not the terrestrial one, (is meant). But it can only be this terrestrial (Agni), for such is (here) evidently (his) character <sup>b</sup> (*rūpa*).

*मध्यमं चैव*  $m^1$ , *मध्यमं चैव* *h d r*, *मध्यमं खेव* *b*, *मध्यमं खेव*  $r^2 r^5 r^7$ , *मध्यं खेव* *f k*.—*पार्थिवत्वेव*  $h m^1 r$ , *पार्थिवत्वेव*  $b r^5 r^7$ , *पार्थिवे खेव* *f*, *पार्थिवे खेव* *k*.—The end of the *varga* is here marked by १५ in  $h d m^2 m^3 b f k$ .

<sup>a</sup> In commenting on the first stanza of i. 19, he remarks (Nirukta x. 36): *kam anyam madhyamād evam avakeyat?* <sup>b</sup> The last pāda recurs three times (v. 87<sup>b</sup>; vi. 94<sup>b</sup>; viii. 62<sup>d</sup>), where I have printed *tathārūpam* as a possessive compound in agreement with *sūktam*. Here, however, it seems better to take *tathā rūpam* as two words, and explain: 'for his (Agni's) character appears here as such.'

## 16. How to ascertain the deity of a stanza, &amp;c.

77. Such (a prayer) as 'Thou art invoked to drink'<sup>a</sup> is not (applicable) in (the case of) the lightning (Agni): so (the invocation) must belong to the designation of the respective deity<sup>b</sup>.

ह्यसे पीतये चेति  $hm^1fk$ , मूयसे पीतये चेति  $r$ , ऊयसे पीतये चेति  $r^1r^4r^6$ .—वैशुते न तदस्मि हि  $hm^1r$ , वैशुते जेततस्त्विह  $r^2r^6$ , वशुते जेततस्त्विह  $fk$ .—अथ स्वाह  $hm^1r$ , अतस्मिह  $r^5r^7$ , अतस्मिह  $fk$ .—पृथक् पृथक्  $hm^1r$ , सुतौ सुतौ  $fk r^2r^5r^7$ .—The whole of *varga* 16 (77-82) is omitted in *b*.

<sup>a</sup> The words *hūyase pītaye ca* are intended to represent the actual words of the text in i. 19. <sup>b</sup> *gopīthāya pra hūyase*. <sup>b</sup> That is, we must go by the name of the deity, and therefore here take Agni to be terrestrial, and the Maruts atmospheric.

78. How is one to know the divinity<sup>a</sup> of a stanza, of a hemistich, of a verse? As in the Nivid to Savitr<sup>b</sup> the activity (of the god) is praised by the (statement of his) activity<sup>c</sup>,

आयेत  $fr^2r^5r^7$ , आयेत  $k$ , आयेत  $hm^1r$ .—कर्म कर्मणा  $hm^1rfk$ , सूर्यकर्मणा  $r^5r^7$ .

<sup>a</sup> The doubt as to which Agni is meant (75, 76) brings our author to the question, how is one to be sure of the deity in stanzas or parts of stanzas, as compared with the deity of a whole hymn (above, 53)? This he answers by saying that mention of the activity (*karma*) peculiar to a god implies praise of that god. Three of the examples of this given in 78-80 have already been mentioned in 50, 51. <sup>b</sup> RV. i. 24. 3: 'To thee, O god Savitr, the disposer of boons, ever helping, we come for our share'; see AB. v. 17. 7: *abhi tvā deva savitar iti sāvīram*. <sup>c</sup> See above, iii. 50.

79. (as in) 'The milking cow, the carrying ox, the swift courser, the industrious (woman)'<sup>a</sup>, and as (in the stanzas) 'May Mitra be gracious to us' (*śam no mitraḥ*: i. 90. 9), 'May Varuṇa be our protector' (*Varuṇaḥ prāvītā bhuvat*: i. 23. 6)<sup>b</sup>,

दोग्ध्री धेनुर्वीढानङ्गान् आयुः  $hm^1r$ , दिग्धमवान् बाह्वानामुप  $fk$ .—सग्निः पुरंधिया  $hm^1f$ , सग्निपुरं धियाः  $r$ , सग्नि तथैव च  $r^1r^4r^6$ .—शन्नोमिचीया  $hm^1r^1r^4r^6$ , वनोमिचीया  $k$ , वदस्मिचीया  $r$ .

<sup>a</sup> This line is quoted from VS. xxii. 22, the last two words *purandhir yosā* being changed, owing to the exigency of metre, to *purandhiyā*. It has already been alluded to in iii. 50. <sup>b</sup> That is, in these two stanzas Mitra and Varuṇa are practically praised as 'gracious' and 'protector' respectively.

80. (and) 'Hither with these, O Agni' (*ābhir agne* : i. 14. 1)<sup>a</sup>— in such cases (*tatra*) the deities have to be carefully observed in accordance with the general purport (*prāyeṇa*) of the hymn.

Connected with words (*śabda*) containing two or more members (*pada*)<sup>b</sup>, there are two deities or many deities<sup>c</sup>.

परीक्षास्य देवता: m<sup>1</sup>, परीक्षस्य देवता: hdr<sup>2</sup>, परीक्षं तच्च देवता: r, परीक्षस्य संखवः r<sup>5</sup>r<sup>7</sup>, परीक्षस्यसंखवः fk.—द्विदेववहुदेवतम् hm<sup>1</sup>fk, द्विदेववहुदेवतम् r.

<sup>a</sup> Already referred to above (iii. 51) in this connexion.

<sup>b</sup> That is, Devatā-dvandvas imply the praise of two or more gods. <sup>c</sup> *Dvīdaiva-bahudaivatam* seems to be an abbreviated compound, for *dvidāivata-bahudaivatam*.

81. A divinity not associated in praise<sup>a</sup> (*asamstuta*) is (to be regarded) as though associated in praise if indicated anywhere<sup>b</sup>.

Where in a formula addressed to two divinities a deity is spoken of in the singular (*ekavat*),

संस्तुतवत् hdr, संस्तुतं यत् f, संस्तुतं सत् k (cp. the v. r. in iii. 48).—द्विदेवते hd, द्विदेवतं m<sup>1</sup>, द्विदेवते rfk.—81<sup>ab</sup> is possibly an early interpolation, as it is almost identical with 46<sup>ab</sup>, as it is unconnected in construction with the preceding or the following line, and as with it the *varya* has six and a half ślokas.

<sup>a</sup> I take the *sam* to be significant here (which it does not seem to be in iii. 48) owing to the mention of dual divinities in the preceding line. <sup>b</sup> That is, if association with a deity who is clearly praised may be gathered from the context (cp. iii. 49 and i. 119). An instance of this would be the last stanza of i. 154, where Viṣṇu only is praised, but the dual *vām* occurs. Here it may be gathered that Indra is associated with Viṣṇu, as the two are invoked together in i. 155. 1-3.

82. one should know that to contain separate praise (*vibhakta-stuti*)<sup>a</sup>; also that in which, when there are many (divinities), a deity is (spoken of) singly (*a-bahuvrat*)<sup>b</sup>.

In benedictions (*āśīrvādeṣu*), in (enumerations of) technical names (*saṃjñāṣu*), in leading ritual forms (*karma-saṃsthāsu*), many deities are in the plural (*bahuvrat*) where two-membered (deities : *dvipade*) are associated in praise<sup>c</sup>.

विमत्त\* hrfk (cp. v. r. in iii. 41; Nirukta vii. 8 has विमत्ति\*),—वहुत्ववहुत्वम् hm<sup>1</sup>r, बहुत्ववहुत्वः r<sup>5</sup>r<sup>7</sup>, वः बहुत्ववहुत्वम् fk.—यत् fkr<sup>5</sup>r<sup>7</sup>, तत् hm<sup>1</sup>r.—संज्ञासु hdm<sup>1</sup>, ज्ञासु r, ज्ञासु f, ज्ञासु k.—ज्ञासु hm<sup>1</sup>fr, ज्ञासु k.—इ hm<sup>1</sup>fk, हि r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—वहुत्ववत् hdr,



बहुवन्तस्य  $m^1$ , बहुवाच  $fk$ , बहुवाच्यस्य  $r^2r^5r^7$ .—द्विपदे यत्र संसुती  $hr^3m^1r^1r^4r^6$ , द्विबहुतौ यत्र संसुतौ  $r$ , द्विपदे यत्र संसुतौ  $fk$ .— $82^{ab}$  is identical with v.  $93^{ab}$ .— $82$  is repeated in  $m^1$  after 154.—The end of the *varga* is here marked by १६ in  $hdm^1fk$ .

\* See the definition of *vibhakta-stuti* above, iii. 41. <sup>b</sup> I take *bahusū* to be parallel to *dividivāte*, and *abahuat* to *ekavat*. <sup>c</sup> The general meaning of the last two lines appears to be that under these conditions many deities are not treated in the singular, and therefore it is in this case not *vibhakta-stuti*. I do not, however, understand the limitations stated in  $82^{ab}$ . That line may also be an early interpolation as it recurs at v. 93.

### 17. Story of the Ṛbhū and Tvaṣṭr.

83. In former times<sup>a</sup> there were three sons of Sudhanvan, son of Āngiras, (viz.) Ṛbhū, Vibhvan, and Vāja<sup>b</sup>; and they became pupils of Tvaṣṭr.

The reading of  $83^{ab}$  in the text is that of  $hm^1r$ , आसन्सुधन्वनः पुत्रास्त्रय अङ्गिरसस्य ये  $r^2r^5r^7$ , आस सीधन्वनः पुत्रास्त्रय आंगिरसस्य ये  $fk$ , अयत्सुधन्वपुत्रास्त्रयसीमिरसस्य ये  $b$ .—वाचस्य  $hm^1r$ , वायुस्य  $bfr^2$ .—त्वष्टस्य तैःभवनं  $hr^3m^1bfr^2r^5r^7$ , तैः त्वष्टरेव च  $r$ .

\* The following story about the Ṛbhū making the cup of Tvaṣṭr into four is related as an introduction to the Ṛbhū hymn i. 20. <sup>b</sup> Cp. Nirukta xi. 16 (on RV. i. 110. 4): *ṛbhū vibhva vāja iti sudhanvana āngirasasya trayāḥ putrā bahūvūḥ*.

84. Tvaṣṭr instructed them in every art of which he was a master (*tvāṣṭra*). The All-gods, who were thoroughly versed in the arts (*pariniṣṭhita-karman*), challenged them<sup>a</sup>.

\* That is, to show their skill in the arts they had acquired.

85. They then made for all (the gods) vehicles and weapons. B They made the nectar-yielding cow—the draught of immortality (*amṛta*) is called nectar (*sabar*)—

तैः ततश्चक्रुः  $hm^1r$ , तैः ततश्चक्रुः  $b$ , ततसाचक्रुस्ततश्चक्रुः  $f$ , ततसातश्चक्रुः तद्वद्  $r^5r^7$ .—तु  $hdm^1$ , च  $bfr^2$ .— $85^{ab}$  comes after  $89^{ab}$  in  $r$ .—धेनुं सर्वर्ष्यां  $m^1r$  (सर्व<sup>०</sup> and सर्व<sup>०</sup>  $r$ ), धेनु सर्वर्ष्यां  $fk$ , धेनु सर्वर्ष्यां  $b$ .—अमृतं  $r$ , अमर्ते (शवर्)  $bfr^2$ , (ऋः) कृते:  $m^1$ .— $85^{cd}$ — $89^{ab}$  in  $Bm^1$  only.

B 86. of Brhaspati; then for the Āśvins a divine car with three seats, and for Indra his two bay steeds; also what (they did) through Agni who had been dispatched (to them) by the gods<sup>a</sup>.

बृहस्पतिरथाश्विभ्यां  $m^1$ , बृहस्पतयेऽश्विभ्यां  $br$ , बृहस्पते श्विभ्यां  $f$ , बृहस्पश्विभ्यां  $k$ .—  
चिवन्धुरम्  $r$ , चिवन्धुवम्  $fk$ , चिवन्धुरम्  $b$ , सवन्धुरम्  $m^1$ .—इन्द्राय च हरी  $br$ , च इन्द्राय  
हरी  $m^1$ , इन्द्राय हरि  $fk$ .—देवमहितानां  $bfr$ , देहपिहितानां  $m^1$ .

<sup>a</sup> That is, the four cups which they made out of Tvaṣṭr's one, at the command of the gods who sent Agni as their messenger (see RV. i. 161. 1-3).

B 87. When he had said 'One cup (make into four': RV. i. 161. 2), and when they had conversed in heaven (with the stanza), 'The eldest said' (iv. 33. 5) <sup>a</sup>, they fashioned the (four) cups as had been said, gladdened by him <sup>b</sup>.

एकं चमसमित्युक्ते  $b$ , एकं च सममित्युक्ते  $kr$ , एवं च समं  $f$ , एवं शमीभिरित्युक्ते  $m^1$ .—  
ज्येष्ठ आहित्यथो दिवि  $m^1$ , ज्येष्ठ आहित्यथो दिवि  $b$ , ज्येष्ठ आहित्यथो दिवि  $f$ , ज्येष्ठो द्वावि-  
त्यथाह च  $r$ .—उक्ता  $m^1fr$ , उक्ता  $k$ , उक्त्वा  $b$ .—तेन  $m^1$ , तव  $r$ , त  $b$ , न  $fk$ .—The  
end of the *varga* is here marked by १७ in  $m^1f$ , by १६ in  $b$  (because the sixteenth *varga*  
is omitted).

<sup>a</sup> Where the eldest Bṛhhu recommends the making of two, the second, of three, and the youngest, of four.

<sup>b</sup> That is, by the promise of making them participate in sacrifice with the gods (RV. i. 161. 2).

### 18. Deities of RV. i. 20-22.

B 88. And Tvaṣṭr, and Savitr, (and) the god of gods, Prajāpati, summoning all the gods, bestowed immortality (on the R̥bhus) <sup>a</sup>.

वैव  $bfr$ , वैव  $r$ .—देवदेवः  $m^1b$ , देवदेव  $kfr$ .—मन्त्र्य चामृ°  $m^1$ , मन्त्र्य मृ°  $fk$ ,  
मन्त्र्यामृ°  $b$ , मन्त्र्य चामृ°  $r$ .

<sup>a</sup> Cp. RV. iv. 33. 3, 4, and see my 'Vedic Mythology,' pp. 132, 133.

B 89. There appears (in the RV.) praise of them in the plural (*bahuvat*) with the name of the first and the last <sup>a</sup>.

In the third pressing (*savana*) a share is prescribed for them (*teṣām*) <sup>b</sup> with those (All-gods) <sup>c</sup>.

आयान्तयोर्  $bfr$ , आयान्तयो  $r$ , आयान्तयोर्  $m^1$ .—वज्रवत्सुवः  $f$ , वज्रवत्सवः  $r$ , वज्र-  
वत्सुतः  $b$ , वज्रवत्सुताः  $m^1$  (cp. Nirukta xi. 16: वज्रवत्स्रिगमाः).

<sup>a</sup> That is, these three deities are mentioned either as *ṛbhavaṣ* or *vājāṣ*, but not in the plural form of *Vibhvan*; cp. Nirukta xi. 16: *teṣāṃ prathamottamābhyāṇā bahuvan niṣamā bhavanti, na madhyamena*. Roth, in his *Erläuterungen*, p. 148, seems to have mistaken the force of *bahuvat* when he translates: 'es gibt viele Textstellen, wo der erste

und letzte derselben genannt sind, nicht so der mittlere.' Yāska goes on to say: 'thus there are many (*bahūni*) hymns in the ten books (of the RV.) with the plural (*bahuvacana*) of Ṛbhu and praise in connexion (*saṁstava*) with the cup (*camasa*).' The remark made in my 'Vedic Mythology' that 'the plural of each of their names may designate the triad' is somewhat misleading, as the plural of the forms *vībhu* or *vībhū* only, not *vībhoan*, is used. <sup>b</sup> Cp. RV. i. 20. 8: *abhajanta bhāgaṁ deveṣu yajñīyam*; also AB. iii. 30 regarding their share in the evening libation; see Sāyaṇa on RV. i. 20. 8; 'Vedic Mythology,' p. 132, l. 16. <sup>c</sup> The word *taish* would refer to *sarvān devān* (= *viśvān devān*) in B (88<sup>c</sup>), but to *viśveṣām* (85<sup>a</sup>) in A, as 85<sup>ed</sup>-89<sup>ab</sup> are omitted in the latter.

90. And Indra drank Soma with them <sup>a</sup> (the Ṛbhus) at that pressing. Now this hymn (beginning) 'This' (*ayam*: i. 20), which follows <sup>a</sup> and consists of eight stanzas, is their praise.

सवने सह m<sup>1</sup>fkr, सवने: सह hd.—इदं सुतं hm<sup>1</sup>bfr, इदं सुतं r.—सवन् hr<sup>3</sup>m<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, सवन् bfr.—अष्टकं hr<sup>3</sup>m<sup>1</sup>br<sup>5</sup>r<sup>7</sup>, अष्टकं f, अष्टकं k, आर्भवं r.

<sup>a</sup> That is, which follows the one last mentioned (i. 19) in 75 (*sūktena navakena 'prati tyam'*).

91. (In) 'Here' (*iha*: i. 21) the two gods Indra-Agni are praised. The beginning of the third <sup>a</sup> (hymn praises) the Aśvins; and then the next four (stanzas) 'The golden-handed' (*hiraṇyapāṇim*: i. 22. 5-8) are addressed to Savitr.

०दिरश्विनी hm<sup>1</sup>r, ०दितोऽश्विनी fkr<sup>5</sup>r<sup>7</sup>.—सावित्र्यसतस्रः ण्यथोत्तरा: hm<sup>1</sup>r<sup>3</sup>, सावित्र्यसतस्रोऽथ उत्तरा: r<sup>6</sup>r<sup>7</sup>, सावित्री तिस्रश्चाथ उत्तरा: br, [सा]वित्रीतिस्रश्चाथ उत्तरा: fk. The *Sarvānukramaṇī* has both सावित्र्यः and सतस्रः; cp. *Ṣaḍguru-śiṣya*.

<sup>a</sup> That is, i. 22, the third hymn mentioned after the digression (iii. 78-89), the first being i. 20.

92. One <sup>a</sup> (9) is (addressed) to Agni, but two (10, 11) to the Goddesses; in the twelfth (stanza) the wives of the gods, *Indrāṇī* and *Varuṇāṇī* and *Agnāyī*, are praised separately.

एकार्षेर्देव देवीनां hdm<sup>1</sup>, एकार्षेर्देव देवानां r, एकार्षेर्देव देवीनां r<sup>5</sup>r<sup>7</sup>, एकापी द्वे च देवीनां b, एकासे देवदेवानां fk. There is this marginal note in h: *mantra-līnga-viruddham etat*, that is, this statement contradicts the evidence of the text. The order of the words so as to give the correct sense should be अर्षेर्देव देवदेवानां. The *Sarvānukramaṇī* has आर्षेयी द्वे देवदेवानां.—वादसां b, वादशां fk, वादसां hdm<sup>1</sup>r.—अपायी

$r^2r^5r^7$ , च अपिथी hdr, चापीथी  $m^1$ , चापाथी fk, चापायां b (the last four contract the initial vowel with the च at the end of the preceding pāda).—च पृथक्  $hm^1r$ , ताः पृथक्  $br^2r^5r^7$ .—The end of the *varga* is here marked by १८ in bf, not in  $hm^1m^2m^3dk$ .

\* We have to choose here between an actual mistake in the text (which ought to state that 9, 10 are addressed to Agni, and 11 to the Goddesses) and a misleading transposition of the words from their natural order on account of the metre. As a similar case has already occurred in ii. 13<sup>a</sup>, the latter is perhaps the more probable assumption.

### 19. RV. i. 22 (continued). RV. i. 23: Pūṣan Āghṛṇi.

93. And two (stanzas, 13, 14, praise) Heaven and Earth; the stanza 'Soft' (*syonā*: 15) should be held to be addressed to Earth. The (stanza) 'From thence' (*ataḥ*: 16) is (addressed) optionally (*vā*) to the gods; the rest of the hymn (17-21)<sup>a</sup> is addressed to Viṣṇu.

दे च स्वात् hdr, मही दे b, मही f.—स्वोनेतृक् h, स्वोनेतृक्  $m^1$ , स्वोनेति f, स्वोनेत् b, स्वोनादिस r.—पार्थिवी कृता hfr<sup>5</sup>, पृथिवी कृताः b, त्वेव पार्थिवी r.—देवानां वात ह्रस्वा hrbfk, अतो देवा इति देवी  $r^1r^4r^6$ .

\* Owing to the *vā*, 16 is also optionally addressed to Viṣṇu.

94. To Vāyu (belongs) 'Mighty' (*tvvrāḥ*: i. 23. 1); for the two, Indra-Vāyu, there is a couplet (2, 3); after that there is a triplet to Mitra-Varuṇa (4-6), also (one) for Indra accompanied by the Maruts (7-9);

द्याभ्यां  $hr^1r^2r^4$ , ताभ्यां  $bfr^2r^5$ .—परम् hdr, परः bfk.—तृचो  $r^3r^6r^7$ , त्रिचो hrbfk, अत्रे r.

95. (then) a triplet for the All-gods (10-12) and a triplet for Pūṣan Āghṛṇi (13-15).

B (He is thus named,) for there is attached (*ā-sakta*) to his car a *ghṛṇi*: a skin full of curds<sup>a</sup>.

तृचो  $r^3r^4r^6m^1r^5$ , त्रिचो hrbfk.—आघृणये तुषः r, आघृणयेति च bfk<sup>2</sup>, आघृणि-  
त्तुषः  $hm^1r^3$ .—आसक्तो b, असक्तो  $m^1fr$ , अशक्तो k.—दध f, दधः r, दग्धा b.—पूर्णी  
इती रथे fk, पूर्णी इती रथे b, पूर्णे इती रथे r, पूर्णे इतः रथे  $r^5r^7$ .—The four lines 95<sup>c</sup>  
to 97<sup>ab</sup> are wanting in A.

\* *Āghṛṇi* is explained by Yūska, Nirukta v. 9, simply as *āgata-hṛṇi*, the meaning o  
*hṛṇi* not being stated.

B 96. Therefore (*tat*) he is praised as Ā-ghṛṇi; hence he is lauded (*riḅhyate*) by singers (*kīri*)<sup>a</sup>. For as their skin (*dṛti*) is full of mead, the suppliant (*arthin*) also approaches the Aśvins (in the same way)<sup>b</sup>.

आघृणिस् m<sup>1</sup>fk, आघृणीस् b, आदृणिस् r.—तसुतः m<sup>1</sup>, तत्सुबः fkb, तसुतः r.—कीरिमी रिभ्यते m<sup>1</sup>, गीरिमी रिभ्यते fr<sup>2</sup>b, गीरिमी रिभ्यते k, स गोमि रिभ्यते r.—ततः m<sup>1</sup>b fkr<sup>2</sup>, यतः r.—पूर्यो r, पूर्यः fk, पूर्य b.—दृतिर् r, दृतिम् fm<sup>1</sup>, दृतीम् b, दितिम् kr<sup>2</sup>.—अर्ध्वीति m<sup>1</sup>, अर्ध्वीति fkr<sup>2</sup>, अर्ध्वीति b, अर्ध्वीति r.

<sup>a</sup> *Kīri*, being a Vedic word otherwise found exclusively in the RV., has been corrupted in all the MSS. but m<sup>1</sup>. It is one of the *stotṛnāmāni* in Naighaṇṭuka iii. 16. The verb is also otherwise limited to Vedic texts; cp. RV. vii. 76. 7: *uṣā riḅhyate vastiḥkaṭh*. Cp. Geldner, *Vedische Studien*, iii. p. 176. <sup>b</sup> That is, Pūṣan, having a skin (*ghṛṇi* = *dṛti*) filled with curds on his car, is prayed to as the Aśvins are who have a skin (*dṛti*) filled with mead on their car.

B 97. The skin itself appears in (the passage) 'Refresh the track with mead'<sup>a</sup> (*ā vartaniṃ madhunā*: iv. 45, 3<sup>o</sup>).

Seven and a half (stanzas) are to be known as (belonging) to the Waters (16-23<sup>ab</sup>); the last in addition to the (preceding) half (23<sup>cd</sup>, 24) has Agni as its deity.

आ वर्तनिं hfr, आ वर्तनीं m<sup>1</sup>, आ वर्तनीं k.—दृतिरेव m<sup>1</sup>fkr, दृचरिव b.—अध्यर्धा-  
व्या<sup>a</sup> b fkr<sup>2</sup>r<sup>6</sup>, अध्यर्धाव्या<sup>a</sup> hr<sup>2</sup> (अन्वाध्यर्धा<sup>a</sup> Sarvānukramāṇī). I have here assumed a corruption by the transposition of *i* and *e* in *दृतिरेव* for *दृचरिव* (cp. R, note <sup>6</sup>), as the former reading seems to make no possible sense.—The end of the *varga* is here marked by १९ in hdm<sup>1</sup>b f k. The numbering is thus resumed after the omission of १७ and १८ in hd, where these three *vargas* (17-19) have an aggregate of nine ślokas only.

<sup>a</sup> That is, in the fourth pāda of x. 45. 3: *dṛtiṃ vahethe madhumantam aśvinā*.

## 20. Deities of RV. i. 24-30.

98. But (in) 'Of whom now' (*kasya nūnam*: i. 24) the first (stanza) is addressed to Ka (1), there is (then) a stanza addressed to Agni (2), a triplet (next) to Savitr (3-5), 'Bestowed by the gods' (*bhaga-bhaktasya*: 5), being optionally (*vā*) addressed to Bhaga.

What follows (6-15), as well as (the next hymn) 'Whatever' (*yac cit*: i. 25), is addressed to Varuṇa.

काव्यावापेयो ऋक् hdm<sup>1</sup>, काव्यावा आमेयुक् r, काव्यावामेयुक् b, काव्यावा सवे  
 ऋक् fk.—परं हि यच्च hm<sup>1</sup>r<sup>3</sup>, परं यच्चिच्च b, परं लिच्च fk, परं यदिति r.

99. 'Do thou put on' (*vasiṣvā hi*: i. 26) are two (hymns) addressed to Agni (26, 27); but the stanza 'Thou that knowest lauds' (*jarābodha*: i. 27. 10) is to be recognized as (belonging) to the Middle Agni; the last (stanza) 'Obeisance' (*namaḥ*: i. 27. 13) is addressed to the All-gods.

वेद्यदेवुत्तमः गमः A, वेद्यदेवुत्तमः b, वेद्यदेवुत्तमः f, वेद्यदेवुत्तमोत्तमा r.

100. The following four (stanzas), 'Where' (*yatra*: i. 28. 1-4), are (in) praise of Indra and the Mortar, (so) think Yāska<sup>a</sup> and Kāṭṭhākya, but Bhāguri (thinks) of Indra (alone).

यवेति fkr<sup>5</sup>r<sup>7</sup>, यचिति b, यवेती<sup>6</sup> hm<sup>1</sup>, यास्वेदे r.—ऋग्वेदोक्तयोः hm<sup>1</sup>, वेद्यदेवुत्तमोत्तमा r, सुसोमोक्तयोः b fkr<sup>5</sup>r<sup>7</sup>.

<sup>a</sup> There is no statement as to the deity of these four stanzas in the Nirukta. The Sarvānukramaṇī follows Bhāguri, as it makes no statement about these four stanzas (which means that Indra is the deity: *asya sūktasya gnādeśa indro devatā*, Śaṅgurusīṣya).

101. 'If indeed' (*yac cid dhi*: i. 28. 5)<sup>a</sup> are two (stanzas in praise) of the Mortar (5, 6), the two following (7, 8) are (in praise) of the Pestle also<sup>b</sup>; the last (stanza) lauds the skin used in pressing (*adhiṣavanīya*) or Soma<sup>c</sup>.

चर्मधिषवणीयं वा hdr (Śaṅgurusīṣya, Sāyaṇa), चर्मधिषवणीयं (वा?) r<sup>5</sup>, द्वे चर्म-  
 धिषवणे b, द्वे चर्मद्विषवणे fk.—सोमं वाच्या प्रशंसति hm<sup>1</sup>r (Śaṅgurusīṣya, Sāyaṇa),  
 सोमोपात्वा प्रशंसति bk, सोमपात्वा प्र<sup>a</sup> f.

<sup>a</sup> Yāska quotes this stanza (Nirukta ix. 21) as an example for Ulūkhala, but without commenting on it.

<sup>b</sup> According to a marginal note in h, *tu* has here the sense of *ca*: *tuś cārīke*: *tena ulūkhala-samuccayaḥ*: *mantra-liṅga-saṃvādāt*. The Sarvānukramaṇī has *yac cid dhy ulūkhalyau*, *pure* (7, 8) *mausalyau ca*.

<sup>c</sup> There is no reference to Soma in the Sarvānukramaṇī, where Prajāpati Harīścandra or the skin is stated to be lauded: *prajāpater harīścandrasya gntiā carmapraṇasā vā*. This is based on the combined statements of the Bṛhaddevatā (omitting Soma) and the Devatānukramaṇī: see Śaṅgurusīṣya (on i. 28), who remarks that the praise of Soma in this stanza is implied by AB. vii. 17. 1.—101<sup>c</sup> is quoted by both Śaṅgurusīṣya and Sāyaṇa on RV. i. 28.

102. 'What though, O True One' (*yac cid dhi satya*: i. 29) is addressed to Indra as well as the following (i. 30). After the

triplet 'Hither, O Aśvins' (*āśvinā*<sup>a</sup>: i. 30. 17-19), addressed to the Aśvins, the next (*uttara*) triplet 'Who of thee' (*kas te*: 20-22), addressed to Dawn, is the last (triplet).

सखितु<sup>o</sup> MSS. and r.—आश्विना तुचात् m<sup>1</sup>, आश्विना तुचात् r, आश्विना तुचात् hfk b, आश्विनं तुचम् r<sup>5</sup>.—आश्विनादुत्तरः hr, आश्विनादुत्तरः m<sup>1</sup>, आश्विनेत्युत्तरं bfr<sup>5</sup> r<sup>1</sup>, आश्विने युत्तरं fk.—कस उपस्यस् hd, कस औपस्यः r<sup>5</sup> r<sup>7</sup>, कस औपस्यस् b, कसु औपौपस्यस् fk, स्वस्य उपस्यस् r. The Sarvānukramapī has the form उपस्य here: परी तु उपस्यस् r. वस्यौ.—The end of the *varga* is here marked by २० in m<sup>1</sup> bfk.

<sup>a</sup> Confusion has been caused in the readings of the MSS. owing to the pratika of the triplet being *āśvināu* and the triplet being described as 'addressed to the Aśvins,' *āśvina*. The exact pratika *āśvināu* is here represented by *āśvinā*, which I have preferred to read before *trcā*, as it is better that *uttara* should be immediately preceded by its ablative.

## 21. Deities of RV. i. 31-40.

103. Being praised (with the stanza) 'For ever' (*śaśvat*: i. 30. 16), he (Indra)<sup>a</sup> rejoiced in mind gave to Śunaḥśepa (the seer) a celestial car all made of gold.

सर्वं hdr, सर्वं bfk.

<sup>a</sup> Indra being the deity of the hymn according to 102.

104. The (hymn) which (begins) 'Thou' (*tvam*: i. 31) is addressed to Agni; and (then come) two (32, 33) addressed to Indra. Then 'Even thrice' (*triś cid*: i. 34) is addressed to the Aśvins; 'Of Indra' (*indrasya*: i. 32) lauds the action (of Indra) without (any) statement of an object<sup>a</sup> (*artha-vāda*).

यत्वं hr<sup>3</sup> fr<sup>2</sup> r<sup>5</sup> r<sup>7</sup>, यत्तम् b, यत्तम् r.—ऐद्रे च hr, ऐं एतद्रे द्वे b, ऐद्रे द्वे f.—अति र्यवाद् hrb, अति र्यवाद् m<sup>1</sup>, अति र्यवाद् fk.—द्वस्तेति तु hr, द्वस्तेति b, द्वस्तेति fk.

<sup>a</sup> That is, the whole of RV. i. 32 is concerned with the myth of Indra's conflict with Vṛtra, containing no prayers addressed to the god. *Artha-vāda*, meaning 'expression of a want,' has already occurred above (53): *yasyām* (*devatāyām*) *vadaty artha-vādām*.

105. (In) 'I invoke' (*hvaṃyāmi*: i. 35) one verse (1<sup>a</sup>) is to Agni, the next (1<sup>b</sup>) is addressed to Mitra-Varuṇa, the third (1<sup>c</sup>) is (in) praise of Night, (while) the (whole) hymn is stated to be addressed to Savitṛ.

पादोऽपये r, पादो पयो h, पादो पेयो m<sup>1</sup>, पाद पये b, पादे खाप fk.—तृतीयो राचिसंखावः hdr, तृतीये ऋचिः m<sup>1</sup>, राचि सुता तृतीयेन b, राचिः सुता तृतीयेन r<sup>5</sup>, राची सुता तृतीयः । ऋ f.—सूक्तं सावित्रम् hr, सावित्रं सूक्तं bfk.

106. These five hymns (31-35)<sup>a</sup> the sage, the son of Āṅgiras<sup>b</sup>, after he had seen them, sang, on gaining the position of Hiraṇya-stūpa and eternal friendship with Indra.

पक्षेतानि hdm<sup>1</sup>, पक्षेनाति bfk<sup>r</sup>.—दृष्ट्वा hm<sup>1</sup>r<sup>3</sup>b<sup>1</sup>fk<sup>r</sup>r<sup>5</sup>r<sup>7</sup>, दृष्ट्वा r.—प्राप्य hr, प्राप्तः bfk<sup>r</sup><sup>5</sup>.

<sup>a</sup> Cp. Ārṣānukramaṇi i. 11.

<sup>b</sup> Loc. cit.: *āṅgirasah sulaḥ*.

107. 'Forth' (*pra*: i. 36) is addressed to Agni; the three (37-39) following this (beginning) 'Sporting' (*krīḷam*: i. 37) are to the Maruts<sup>a</sup>. 'Stand up' (*ut tiṣṭha*: i. 40) is addressed to Brahmanaspati. 'Whom they protect' (*yaṁ rakṣanti*: i. 41) is (composed of) three triplets:

मारुतं hrb, मरुतं f, ऋत k.—क्रीळं hdm<sup>1</sup>, क्रीलं r, क्रीलां fk, क्रीलं r<sup>1</sup>, कूलां b.—उत्तिष्ठ B, सूक्तमुद् hm<sup>1</sup>r: I have preferred the former reading because the Sarvānukramaṇi has उत्तिष्ठ . . ब्राह्मणस्यत्वनम्.—The end of the *varga* is here marked by २९ in hm<sup>1</sup>fk, by २२ in b.

<sup>a</sup> The correction of *mārutam* to *marutām* is rendered necessary by the sense and the construction. The Sarvānukramaṇi has *krīḷam* . . *mārutāṁ hi*, that is, '*krīḷam* (i. 37), as well as the two following, is addressed to the Maruts' (*hi* by the *paribhāṣā* meaning 'three').

## 22. Deities of RV. i. 41-47.

108. (the first, 1-3, and the third, 7-9, being addressed) to Varuṇa, Aryaman, and Mitra, (while) the middle one (4-6) has the Ādityas for its divinities. 'Shorten, O Pūṣan' (*saṁ pūṣan*: i. 42) is addressed to Pūṣan. (Then come) six (stanzas) addressed to Rudra (i. 43. 1-6), the third, however, not exclusively.

पौष्णं सं पूषन्वद्भौद्यस् hm<sup>1</sup>, पौष्णं स पूषन्वद्भौद्यस् r, पौष्णं स रौद्व्य षड्भौदिति f, पौष्णं सं रौद्व्य षड्भौदिति b.

109. There is here (i. 43. 3) praise (of Rudra) along with Mitra, Varuṇa, and the All-gods.

B It has already been said before<sup>a</sup> by the seer<sup>b</sup> that without an authoritative statement (*ādeśa*) the divinity



वह्निना च hm<sup>1</sup>r, वह्निना च B.—संस्तवः hfk, संस्तुषः b, संस्तवः r.—उत्तमचर्षिणा r, उत्तमचर्षिणा bfk.—पूर्वमादेशाद् r, पूर्वमादेशा fk, पूर्वमादेशा b.—The five lines 109<sup>ed</sup> 111 are wanting in A; m<sup>1</sup> has them as well as B.

<sup>a</sup> In iii. 39: *ādesād daivatam jāyam . . . na śakyam liṅgato . . jñātum.* <sup>b</sup> That is, by Śaunaka, the reputed author of the present work. This way of referring to the author of the previous passage as different from that of the present one, certainly gives the latter the appearance of being a later addition.

B 110. cannot be known from its characteristic mark (*liṅga*): yet in some places (*kvacit*) it (the deity) is stated<sup>a</sup>: (thus) in 'Thou, O Agni' (*tvam agne*: i. 45. 1) the Ādityas, Vasus, Rudras are praised at the same time<sup>b</sup> (with Agni).

संस्तुताः fkb, इति च स्तुताः r.

<sup>a</sup> This seems to mean, that even though there may be no authority for it, a statement as to the deity is occasionally made in this work from the occurrence of the name (*liṅgāt*). <sup>b</sup> These names all occur in i. 45. 1; but the Sarvānukramanī says nothing about them.

B 111. (Then come) three (stanzas) addressed to Soma (i. 43. 7-9). 'O Agni' (*agne*: i. 44. 1) are two (hymns) addressed to Agni (44, 45). With a Pragātha couplet<sup>a</sup> the Aśvins are (here)<sup>b</sup> praised with Dawn who bears her characteristic mark (*liṅga-bhāj*)<sup>c</sup>. 'Here is Soma, O bounteous ones' (*ayam somaḥ sudānavah*: i. 45. 10<sup>ed</sup>)<sup>d</sup>

तिस्रः सौम्यो hm<sup>1</sup>, तिस्रः सौम्यी fk, तृचः सौम्यो r. The Sarvānukramanī has तृचः सौम्यो, but तृचः, being in accordance with its phraseology, would naturally have been substituted for तिस्रः.—प्र चादिषे b, प्र चादिषे r, प्र ये m<sup>1</sup>fk.—प्रगाथिनाश्विनी स्तुती r, प्रगाथेने श्विनी b, प्रगाथिषि ने श्विनी स्तुती fk, प्रगाथातिने र्धे श्विनी स्तुती m<sup>1</sup>.—विजृम्भाया m<sup>1</sup>fk, विजृम्भायो b.

<sup>a</sup> That is, a couplet consisting of a *brhatī* and a *satubṛhatī*. <sup>b</sup> That is, in i. 44. 1, 2; cp. Sarvānukramanī: *ādya dāra 'śvy-uṣaṣām ca.* <sup>c</sup> That is, she is mentioned by name (as well as the Aśvins and Agni). <sup>d</sup> As his *pratika* seems to be necessary, and 111<sup>ab</sup> looks as if it had been known to the author of the Sarvānukramanī (see critical note on *tisraḥ* and note <sup>b</sup>), the *śloka* is probably genuine.

112. is a hemistich which has the gods for its deities<sup>a</sup>. The two following (hymns, beginning) 'She here' (*eṣo*: i. 46. 1) are addressed to the Aśvins (46, 47).

B Yāska<sup>b</sup> thinks the Sun (*āditya*) is praised at the same time in (the stanza) 'With oblation' (*haviṣā*: i. 46. 4).

112<sup>ad</sup> is wanting in A and m<sup>1</sup>.—यास्तो r, यास्तौ b, स्ता f<sub>k</sub>.—The end of the *varga* is here marked by २२ in b<sub>k</sub>, after the next line (113<sup>b</sup>) in m<sup>1</sup>, not at all in h<sub>d</sub>.

<sup>a</sup> Cp. Sāyaṇa, Introduction to i. 45: *ayam soma ity ardharco devadevatyaḥ*; Sarvānukramaṇī: *ardharco 'ntyo daiṣaḥ*. <sup>b</sup> In Nirukta v. 24, where *ādityaḥ* occurs in the explanation of RV. i. 46. 4.

### 23. RV. i. 48-60. Story of Savya. The Śātarcins.

113. 'Together with' (*saha*: i. 48. 1) are two (hymns) addressed to Dawn (48, 49); then 'Upward him' (*ud u tyam*: i. 50) is addressed to Sūrya: (in) 'Wherewith' (*yena*: i. 50. 6) Varuṇa<sup>a</sup> connected with Heaven (*dyubhakti*) is praised; the last triplet (50. 11-13) is destructive of disease (*rogaghna*)<sup>b</sup>.

सहोषसे hdm<sup>1</sup>, सहोषसे b<sub>k</sub>r. — संशुतः b<sub>k</sub>, संशुतम् hm<sup>1</sup>r.

<sup>a</sup> There is no statement in the Sarvānukramaṇī about the deity of this stanza; cp. Sāyaṇa on i. 50. 6. <sup>b</sup> Cp. Sarvānukramaṇī: *antyaḥ iṣo rogaghna upaniṣat*.

114. With the first two (stanzas) in the last triplet (beginning) 'Rising' (*udyan*: i. 50. 11, 12) there is driving away of disease<sup>a</sup>, while in a hemistich<sup>b</sup> (of the last stanza) there is hostility to foes<sup>c</sup>.

Among the Śātarcins is Savya<sup>d</sup> who is a form of Indra (*aindra*).

रोगोपनुतिर् b, रोगोपनुतिर् r<sup>5</sup>, रोगोपनुति r<sup>3</sup>, रोगोपनुतिम् m<sup>1</sup>, रोगोपनुतिर् f, रोगोपनुतिम् b, रोगोपनुतिं r. — द्विष्ट्विष r, द्विष्ट्विष hm<sup>1</sup>b<sub>k</sub>, (सर्धैर् नु) द्विष्ट्विषद् r<sup>5</sup>. — ऐक्षः सव्यः h<sub>d</sub>r, ऐक्ष सव्य m<sup>1</sup>, ऐक्षाष्ट r<sup>5</sup>, यंद् सव्य b, य इ सव्य f, व्ययी सव्य k.

<sup>a</sup> Cp. Sāyaṇa's introduction to the triplet i. 50. 11-13, where he quotes the following śloka from Saunaka:

उद्यन्नयेति मन्त्रोऽयं सौरः पापप्रणाशकः ।

रोगघ्नश्च विषघ्नश्च मुक्तिमुक्तिफलप्रदः ॥

<sup>b</sup> The second hemistich according to Ṛgvidhāna i. 19. 4: *uttamas tasya cārdharco diviśāśāneṣa itī smṛtaḥ*; several MSS. of the Sarvānukramaṇī add *antyo 'rdharcaḥ śatrughnaś ca*.

<sup>c</sup> The BD. takes no notice of the khila which comes after RV. i. 50, and is printed by Aufrecht and Max Müller. It is the first in the Kashmir collection, but the first pāda there is different: *saṁ ai tiṣyordhvamahasā (ādityena sahiyasā &c.)*. <sup>d</sup> Savya being

the seer of the group of seven hymns i. 51-57 (see Ārṣānukramaṇī i. 13), those seven hymns are now alluded to here in this way only. The allusion to the deity of those hymns is still more remote in Savya's attribute *aindra*.

115. Of the sage Aṅgiras who wished for a son like Indra, the Bolt-bearer himself became the son<sup>a</sup>, having assumed the form of Savya in consequence of the seer's asceticism.

इक्षतो hm<sup>1</sup>, इक्षितो b, इक्षतो fk, इक्षतो r.—वज्रयेव hm<sup>1</sup>, वज्रये r, वज्रय च fk, वज्रयो च b.—भूत्वर्विर् A, भूत्वर्वि m<sup>1</sup>, भूत्वर्वि r, भूत्वार्थ fk.

<sup>a</sup> Cp. Sarvānukramaṇī: *aṅgirā indratulyam putram ichann abhyadhyaṅyat: savya iṅdra evāsya putro 'jāyata.*

116. Now the seers in the first book are to be known as Śatarcins; in the last, as seers of short hymns and of long hymns; in the middle ones, as middlemen (*madhyama*)<sup>a</sup>.

बुद्धसूक्तमहासूक्ता hrbfk, Sarvānukramaṇī, बुद्धसूक्ता महासूक्ता m<sup>1</sup>, Ārṣānukramaṇī, Sarvānukramaṇī, v. r.—अन्वे hr, Sarvānukramaṇī, अन्वे b, अन्वे fk.—मध्यमा: hm<sup>1</sup>rbfk, Ārṣānukramaṇī, माध्यमा: Sarvānukramaṇī, AGS. iii. 4. 2 (शतर्विंशो माध्यमा: ... बुद्धसूक्ता महासूक्ता:).

<sup>a</sup> Cp. Sarvānukramaṇī, Introduction ii. 2 (शतर्विंशो अन्वे मण्डलेऽन्वे बुद्धसूक्तमहासूक्ता मध्यमेव माध्यमा:); Ārṣānukramaṇī i. 2; ii. 1; x. 1: cp. BD., vol. i, p. 146; see Roth, Zur Litteratur, p. 26.

117. 'Now indeed' (*nū cit*: i. 58), containing nine stanzas, is addressed to Jātavedas; while the hymn which (begins) 'Branches' (*vayāh*: i. 59) is addressed to Vaiśvānara; the following one, 'Bearer' (*vahnim*: i. 60), is addressed to Agni.

नू विद्यन्तु hdm<sup>1</sup>r, न विद्य तु b, न विद्य तु f, न विद्य न k.—वह्निमाधेयमुत्तरम् m<sup>1</sup>b fkr<sup>2</sup>r<sup>1</sup>, आधेयं तु ततः परम् r.—117<sup>cd</sup> and 118<sup>ab</sup> are wanting in *ld*.—The end of the *varga* is here marked by २३ in bfk, after the next line in m<sup>1</sup>.

## 24. RV. i. 61-73. Eleven Khilas. RV. i. 74-89.

118. Then (come) three (61-63), 'To him' (*asmai*: i. 61), addressed to Indra; 'For the manly host' (*vr̥ṣṇe śardhāya*: i. 64) is addressed to the Maruts; 'With a cow' (*paśvā*: i. 65) is (the first of) nine hymns (65-73) addressed to Agni; 'Ever indeed of you' (*śaśvad dhi vām*)

ऐक्यायस्मी ततस्त्रीणि m<sup>1</sup>r, ऐक्यायस्मी चीणि b, ऐक्यायस्मी इचणि fk.—शश्वदि वानिति hm<sup>1</sup>r, शश्वदिनाणि तु f, शश्वदिनाणि तु bk, वच् द्वेपदानि तु r<sup>1</sup>r<sup>1</sup>.

119. are ten addressed to the *Āśvins*<sup>a</sup>; (the hymn) 'These' (*imāni*: viii. 59)<sup>b</sup> is (in) praise of Indra-Varuṇa. But whatever (other deities) belong to the *Sauparṇa* hymns<sup>c</sup> are praised incidentally (*nipātastutiṣu*).

इशाश्विनीमातीति rfk, —शाश्विनीमातीति<sup>o</sup> hd, इशाश्विनीमातीति<sup>o</sup> m<sup>1</sup>, इशाश्विनीमानि b.—इक्ष्वावक्षयोः सुतिः r, इक्ष्वावक्षयोः सुतिः hd, इक्ष्वावक्षयोः सुतिः m<sup>1</sup>, तदिक्ष्वावक्षं विदुः fkb (cp. *Sarvānukramanī* on viii. 59: ऐक्ष्वावक्षम्). Instead of this line r<sup>5</sup>r<sup>7</sup> read:

उपास्यं सप्तमे धर्मे न मेवावक्ष्यं विदुः ।

—दीपयैवासु hbfk, सुपयैवासु m<sup>1</sup>.—याः काश्चि hr<sup>3</sup>bfr<sup>5</sup>r<sup>7</sup>, यासाश्चि k, काश्चि r.—नियात<sup>o</sup> hr, नियाता b, नियाता k, नियाताः fr<sup>5</sup>r<sup>7</sup>.

<sup>a</sup> Here we have a collection of eleven *Khila* hymns, ten addressed to the *Āśvins*, and one to Indra-Varuṇa. The text of the former is known in one MS. only, but the latter is identical with the eleventh *Vēlakhilya* hymn of the RV. (viii. 59), the seer of which, according to the *Sarvānukramanī*, is *Suparṇa* and the deity Indra-Varuṇa. This collection is spoken of in the *Rgvidhāna* i. 20. 3 as 'the eleven purifying *Sauparṇa* hymns' (*sauparṇāni pavitrāṇi sūktāny ekādāśa*). Of the ten *Āśvin* hymns we know only the *pratīkas* of two, viz. *śaśvad dhi vām* (the first) and of one of the others, *pra dhārā yantu madhuno ghṛtasya* (ĀGS. iii. 12. 14 and *Sāyaṇa* on AB. viii. 10. 4); cp. Meyer, *Rgvidhāna*, p. xxiv. In the Kashmir MS., the first has fourteen stanzas, the first line being *śaśvan nāsatyā yuvayor mahitvam*. The second has seven stanzas, and begins with the line *pra dhārayantu madhuno ghṛtasya*. <sup>b</sup> The eleventh hymn of the collection (*imāni*), addressed to Indra-Varuṇa (referred to as *sauparṇa* in AB. vi. 25. 7), is passed over below, vi. 86 (see note on that passage). Cp. on the *sauparṇa* *khilas*, Oldenberg, *Prolegomena*, p. 508. <sup>c</sup> I supply *devatāḥ* here, and take the meaning to be: whatever deities, except the *Āśvins* and Indra-Varuṇa, are mentioned in these eleven *Sauparṇa* hymns are only incidental (*nipātini*, not *sūktabhāḥ* or *rgbhāḥ*). *Sauparṇa* seems to be a derivative of *sauparṇa*.

120. The following six hymns (74-79), 'Going forth' (*upaprayantāḥ*: i. 74. 1), are addressed to *Agni*; but the triplet 'With golden locks, of air' (*hiranyakeśo rajasaḥ*: i. 79. 1-3) is (addressed) to the middle *Agni*.

सूक्तानि आ<sup>o</sup> r, सूक्तान्या<sup>o</sup> hm<sup>1</sup> b, सूक्तानामा<sup>o</sup> fk.

121. Now 'Thus' (*itthā*: i. 80. 1) are five (80-84) addressed to *Indra*; in the (stanza) 'Whatever' (*yām*: i. 80. 16) *Dadhyañc*, *Manu*, and *Atharvan* are incidentally mentioned<sup>a</sup>. Then 'They who forth' (*pra ye*: i. 85. 1) are addressed to the *Maruts*,

इत्येति hd, इत्येति b, इत्येति fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, इत्येति r.—निपातिताः bfr, निपातिनः hm<sup>1</sup>.—प्र ये ततः hrf, प्र येततः k, यये ततः b, प्रयत्ततः m<sup>1</sup>.

\* This follows Nirukta xii. 33, 34 (on i. 80. 16): *dadhyān . . atharvā . . manuh . . teṣāṃ nīpāto bhavaty aindryām ūci*.

122. being four (85-88). 'To us' (*ā naḥ*: i. 89. 1) are two (hymns) to the All-gods (89, 90); two<sup>a</sup> (stanzas here) are regarded as (in) praise of the gods (in general), both 'To us, the auspicious' (*ā no bhadrah*: i. 89. 1), 'Of the gods' (*devānām*: i. 89. 2), and again 'What is auspicious' (*bhadram*: i. 89. 8) up to (*yāvat*) 'A hundred' (*śatam*: i. 89. 9)<sup>b</sup>.

चत्वार्यो hbr, चत्वार्यो fkr<sup>2</sup>.—विशदेवे hm<sup>1</sup>, विशदेवे r, विशदेवे k, विशदेवे fb, इति सुते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>r<sup>2</sup>.—हे देवानां सुतिर्मते hd, हे देवानां सुतिर्मता r, हे (हे fk) देवानां सुतिर्मतः bfk, देवानां सुतिवत्तरा r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>r<sup>2</sup>, हे देवानां सुतिं विदुः m<sup>1</sup>.—मद्र r, मद्र hm<sup>1</sup>fk, मद्र b.—यावच्छतं r, यावच्छतं bfk, यावच्छतं b.—122<sup>cd</sup> and 123<sup>ab</sup> are omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—The end of the *varya* is here marked by २४ in hbfk, but in m<sup>1</sup> after 123<sup>b</sup>.

<sup>a</sup> I supply *reus* here, and take *punaḥ* to indicate a repetition of *dve* (*reus*). <sup>b</sup> There is no reference to these four stanzas in the *Sarvānukramanī*.

## 25. RV. i. 90-93. Order of hymn-groups in Maṇḍala i. 74-164.

123. In the triplet 'The winds waft mead' (*madhu vātāḥ*: i. 90. 6) the supreme (*parama*) mead is also (*api*)<sup>a</sup> desired; but in the (stauza) 'Aditi is Heaven' (*aditir dyauh*: i. 89. 10) the majesty of Aditi is told.

तुवे br, तुवो fk, तुवस् hm<sup>1</sup>.—मध्वीष्यते r, मध्वीष्यते fk, मध्वीष्यते b, मध्वीष्यते hd m<sup>1</sup>.—After 123<sup>ab</sup> r adds the following line (omitted in Am<sup>1</sup> bfk):

मान्वायां यं न इतिषा विशदेवो मध्वीष्यते ।

—वसिता<sup>a</sup> hm<sup>1</sup>r, वस्यते br<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, वस्यते fk.

<sup>a</sup> That is, while the triplet is addressed to the All-gods, the heavenly mead (*madhu*, which word occurs in every stanza of the triplet) is prayed for.

124. 'Thou, Soma' (*tvam soma*: i. 91) is addressed to Soma; 'These Dawns' (*etā u tyāḥ*: i. 92) is addressed to Dawn; the triplet 'O Aśvins' (*aśvinā*: i. 92. 16-18), to the Aśvins. 'Agni and Soma' (*agnīśomau*: i. 93) is (in) praise of Agni associated with Soma.

धीषसम् b, धीषस्यम् hm<sup>1</sup>r, एषस्यम् fkr<sup>2</sup>, एधस्यम् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—सोमस्य<sup>a</sup> hdm<sup>1</sup>, च सोमस्य r, च सोमस्य<sup>a</sup> fk, च सोमस्य<sup>a</sup> b.

125. After Gotama (74-93) the son of Uśij (Kakṣivat comes: 116-126); after the seer Paruchepa (127-139) follows Kutsa (94-115); after Kutsa, Dīrghatamas<sup>a</sup> (140-164): always (*śaśvat*) these two<sup>b</sup> (sets respectively); in this order (*evam*) is read (the text of the Rg-veda).

गीतमाद् hdr, गीतमाद् m<sup>1</sup>bfk, Anuvākānukramāṇi.—In r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, 125<sup>ab</sup> reads as follows:

गीतमो नाम य च्यविः कुत्स आङ्गिरसः परः ।

—शचत्ते दे एवमधीयते hm<sup>1</sup>r<sup>3</sup>, इति ते दे एवमधीयते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, चैत्यधीतारस्त्वधीयते r<sup>6</sup>r<sup>7</sup>, चैत्यधीतारस्त्वधीयते b, सचत्वधीतारस्त्वधीयते f, सचत्वधीमारस्त्व वीयते k.—The end of the *varga* is here marked by २५ in hm<sup>1</sup>bfk.

<sup>a</sup> That is, while the order of the Sākals is Gotama, Kutsa, Kakṣivat, Paruchepa, Dīrghatamas, that laid down in the BD. is Gotama, Kakṣivat, Paruchepa, Kutsa, Dīrghatamas: thus Kutsa instead of coming second comes fourth. This is the order of the Bāskalas, as shown by the form in which this śloka appears in the Anuvākānukramāṇi (see BD., vol. i, p. 146): *kutsāṁ dīrghatamā ity eṣa tu bāṣkalakaḥ kramāḥ*. See Kuhn, in Indische Studien, i, p. 115, and Oldenberg, Prolegomena, p. 496.

<sup>b</sup> Owing to the dual neuter I supply *sūkte*, that is, *ṛṣisūkte* (collections by one seer; cp. i. 14): the collections of each of these five seers should be coupled successively in this order in reading the Rg-veda.

## 26. RV. i. 94-111. Seers of hymns with refrains. Khilas of Kaśyapa.

126. Kutsa, son of Aṅgiras, saw 'This' (*imam*: i. 94): he uttered (this hymn) containing sixteen stanzas (and) addressed to Jātavedas<sup>a</sup>.

A Three verses (8<sup>ab</sup>) of the stanza 'Foremost, O Gods' (*pūro devāḥ*: i. 94. 8) have the gods as their deities; then half of the last (stanza: i. 94. 16)

आतवेदस्य hm<sup>1</sup>r, आतवेदस्य b fkr<sup>5</sup>r<sup>7</sup>.—बोळश्चर्म hdm<sup>1</sup>, बोळश्चर्म r, बोळशीर्च f, बोळश्चर्म b.—126<sup>ad</sup> is found in hm<sup>1</sup>r, but is omitted in b fkr<sup>5</sup>r<sup>7</sup>.

<sup>a</sup> The second pāda of 126 has one syllable too many.

A 127. either belongs to the same deity (i.e. Agni) as the (whole) hymn which precedes it (*tatpūrvā*), or it is (addressed) to

the six deities, Mitra and the rest, who are here referred to (*prakṛta*)<sup>a</sup>.

The last hemistich (i. 94. 16<sup>cd</sup>) is (addressed) optionally (*vā*) to the six (deities) praised, whereas in 'Foremost' (*pūrvah*: i. 94. 8) the gods (in general) are praised with three verses.

तत्पूर्वसूक्तं hd, तत्पूर्वसूक्तं m<sup>1</sup>r. — वाच hm<sup>1</sup>r, सुतामा r<sup>1</sup>r<sup>4</sup>, सुतामो r<sup>5</sup>. — तु वा यथां r<sup>5</sup>r<sup>7</sup>, यथां च b (one syllable short), यथां hm<sup>1</sup>rf (two syllables short). — पादेषु सुभिः fk, पादेषु सुभि b, पादः सुतिभिः hm<sup>1</sup>r. — 127<sup>ab</sup> in hm<sup>1</sup>r (wanting in bfr<sup>5</sup>r<sup>7</sup>). In r<sup>5</sup>r<sup>7</sup>, the four pādas of the triṣṭubh stanza 126<sup>ab</sup> and 127<sup>cd</sup> have been turned into four anuṣṭubh lines as follows:

इमं कृतं भारद्वाजे हृदयं जातवेदसम् ।  
पूर्वा देवास्ततो देवास्त्रिभिः पादेषु संस्तुताः ॥  
षोडशर्चं तथा सूक्ते जगाद् चतुरित्यसी ।  
अन्विःर्धर्चं तु वा यथां लिङ्गोक्तानां स्तुतौ गणः ॥

These MSS. also insert 125<sup>cd</sup> between the first and second of the above lines.

\* There can be no doubt that 126<sup>cd</sup> and 127<sup>ab</sup> are a later addition of the A MSS., since they merely amplify 127<sup>cd</sup> which A has in common with B; they also give the *varga* six ślokas instead of the normal five.

128. <sup>a</sup>In Bharadvāja, Gṛtsamada, Vasiṣṭha<sup>b</sup>, Nodhas<sup>c</sup>, Agastya<sup>d</sup>, Vimada<sup>e</sup>, Nabhāka<sup>f</sup>, Kutsa<sup>g</sup> there are no similar (*samānadharminah*) refrains in (hymns) addressed to many divinities, also (not) in those addressed to two gods.

नोदर्शा hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>, नोदर्शं bfr. — षड्विंशतु hm<sup>1</sup>, षड्विंशतु dbr, षड्विंशतु f. — द्विविंशतु h bfr, द्विविंशतु m<sup>1</sup>. — समानधर्मिणः hm<sup>1</sup>r<sup>5</sup>bfr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, समानदेवधर्माः r.

<sup>a</sup> In connexion with the last hemistich (the refrain of i. 94-96, 98) of Kutsa's hymn (i. 94) mentioned in the preceding śloka, the author now goes on to enumerate eight seers whose hymns are characterized by refrains. The meaning seems to be, that no refrain of a similar character to this one of Kutsa's (that is, a refrain containing the names of several deities) occurs in any of the hymns of these seers addressed to many deities or two deities. None of the refrains of these seers (except Kutsa's) appear to have this character, even in hymns addressed to a single deity; but this point would have to be more closely examined. <sup>b</sup> The first three names are those of seers of whole Maṇḍalas, in which refrains are frequent. <sup>c</sup> Seer of i. 58-64: 58, 60-64 and with the same refrain.

<sup>d</sup> Seer of i. 166-168 which end with the same refrain. <sup>e</sup> Seer of x. 21 and 24: all the stanzas of the former and half of those of the latter contain the refrain *vi vo made . . . civakṣase*. <sup>f</sup> Seer of viii. 39-41, through the whole of which runs the refrain *nabhantām*

anyake same. The name, properly spelt Nābhāka (above, iii. 56; Āṅgānukramaṇī viii. 10; Sarvānukramaṇī), has the first syllable shortened owing to the metre. <sup>a</sup> Seer of i. 94-98, all of which end with the same refrain except 97, which has a refrain of its own running through the whole hymn.

129. 'Two unlike' (*dve virūpe*: i. 95) is a hymn to Agni Auśasa, 'He in the ancient way' (*sa pratnathā*: i. 96) is to Agni Dravinodas, 'Of Vaiśvānara' (*vaiśvānarasya*: i. 98) is addressed to Vaiśvānara; but the one before this (i. 97) is to Agni Śuci<sup>a</sup>.

औषसायाभ<sup>2</sup> hd, औषसापये bfk, औषसापये m<sup>1</sup>.—द्रविषोदशेऽपये hm<sup>1</sup>r, द्रविषोदशे वं<sup>2</sup> b, द्रविषोदशे वर fk.—वैश्वानरस्तेति rfk, वैश्वानरस्तेति ये hdr<sup>3</sup>, omitted in b.—r has चक्षम् after वैश्वानरीयम्.—129<sup>cd</sup> is omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Cp. Sūryana, introduction to RV. i. 97.—The first two pādas of this stanza have twelve syllables ending iambically; the fourth, though having eleven syllables, ends iambically also.

B 130. Some say that the thousand hymns addressed to Jātavedas (which come) before (the hymn) addressed to Indra (i. 100) have Kaśyapa as their seer<sup>a</sup>: the first hymn of these is 'For Jātavedas' (*jātavedase*: i. 99). Śākapiṇi thinks that they increase by one<sup>b</sup> (in the number of their stanzas)<sup>c</sup>.

जातवेदसं m<sup>1</sup>br, जातवेदसं fk.—सूक्तसहस्रमेव r, सूक्तसहस्रमेव m<sup>1</sup>, सूक्तं सहस्रमेव k, सूक्तसहस्रानमेव b.—कक्षपार्यं m<sup>1</sup>r (Sarvānukramaṇī), कक्षपारिचं b, कक्षपा चक्षि fk.—130 is omitted in A. After 130 Mitra adds from one (r<sup>5</sup>) or two (r<sup>5</sup>r<sup>7</sup>) of his MSS. three lines not found in A or bfr<sup>2</sup>:

बृषाद्या सहस्रर्चासं सूक्तं नावाविधं भवेत् ।

गवन्वतिः पञ्चलचा चक्षुः सचतुःशतम् ।

नानासंस्कारमिहार्थं हन्तोभिश्चित्रमुत्पद्यम् ॥

<sup>a</sup> The text of the Sarvānukramaṇī on RV. i. 99 is clearly based on this stanza, which must therefore be original. Cp. vol. i, Appendix vi, p. 148. <sup>b</sup> With the three interpolated lines in R cp. the śloka in Śaṅguruśiṣya on Sarvānukramaṇī i. 99, where the total number of the stanzas (calculated as an arithmetical progression) contained in the 1000 hymns attributed to Kaśyapa is stated to be 500, 500 less one (i.e. subtracting one for the first, RV. i. 99, which is not a khila): cp. my explanatory note, Sarvānukramaṇī, p. 159. When Śaṅguruśiṣya states that 'Saunaka himself has referred to these khilas in indexing the seer' (*ṛṣyanukramaṇe*) the allusion must be to the above passage of the BD., as the Āṅgānukramaṇī makes no mention of them. <sup>c</sup> Pādas acd, though ending like triṣṭubhas, have twelve syllables.



131. 'The mighty one who' (*sa yo vṛṣā*: i. 100) is (the first of) five (hymns) addressed to Indra (100-104)<sup>a</sup>; there are (then) three (105-107) addressed to the All-gods, (beginning) 'The Moon' (*candramās*: i. 105. 1). 'That which, O Indra-Agni' (*ya indrāgni*: i. 108) is (the first of) two addressed to Indra-Agni (108, 109); the two following (110, 111) 'I wrought' (*tatam*: i. 110. 1) are addressed to the Ṛbhus.

The end of the *varga* is here marked by २६ in *hm*<sup>1</sup> *b*fk.

<sup>a</sup> The *Sarvānukramanī* states RV. i. 101. 1 to be *garbhastāviny upaniṣat*, and in *Ṛgvidhāna* i. 23. 3 it is described as *garbhapramocanī*.

### 27. RV. i. 105: Story of Trita.

132. The cruel sons of the she-wolf (*sālāvṛki*)<sup>a</sup> having cast Trita, who was following the cows, into a well<sup>b</sup>, carried off all the cows from thence<sup>c</sup>.

सालावृकी<sup>a</sup> r, शाला<sup>a</sup> *hm*<sup>1</sup> *r*<sup>3</sup> *r*<sup>5</sup>, शला<sup>a</sup> b, शिका<sup>a</sup> f (cp. RV. सालावृक).—गाः सर्वास् *hm*<sup>1</sup> *r*, ताः सर्वास् *B*<sup>1</sup> *r*<sup>3</sup>.—एवापवह्निरे r, एवोप<sup>a</sup> *hd*, एवो<sup>a</sup> *m*<sup>1</sup>, एवाव *b*fk, एवाव्य<sup>a</sup> *r*<sup>5</sup> *r*<sup>7</sup>.

<sup>a</sup> Cp. RV. i. 105. 18: *aruṣo mā sakṛd vṛkaḥ pathā yantaṃ dadarśa hi*. <sup>b</sup> Cp. RV. i. 105. 17: *trītaḥ kūpe 'vahiṭaḥ*. <sup>c</sup> On the story of Trita in the well cp. Geldner, *Vedische Studien*, iii. 170 ff.

133. He, the best knower of formulas among all knowers of such, pressed Soma there and summoned all the gods: Brhaspati heard that (call)<sup>a</sup>.

स तव सुषुवे सोमं *hm*<sup>1</sup> *r*, तव सोमं सुषावासी *b*fk *r*<sup>5</sup> *r*<sup>7</sup>.—चावाहयत् d, चावाहयन् r, चावहयत् b, चावहत् *m*<sup>1</sup> *fk*, चावहयन् h.

<sup>a</sup> The words *tac chūdrāva bṛhaspatiḥ* occur in RV. i. 105. 17.

B 134. Now on seeing them coming, he reproached (them), saying, 'Where, indeed, abides, the all-seeing power (*sarvadṛkṭva*) of this Varuṇa and of Aryaman?

सर्वदृक्ता<sup>a</sup> *r*, आगतो न तां b, आगतो न तां *fk*, आगतावच तान् *m*<sup>1</sup>.—तत्त्वतः *m*<sup>1</sup>, तत्त्वत् b, तत्त्वत् r, तत्त्वं *fk*.—सर्वदृक्त्वं *m*<sup>1</sup>, सर्वदृक्त्वं *fb*, सर्वदृक्त्वं *k*, सर्वं दृक्त्वं *r*.—क्व *m*<sup>1</sup> *fk*, क्व b, च r.—वक्ष्यन्त्यर्थम् *r*, वक्ष्यन्त्यर्थम् *b*, वक्ष्यन्त्यर्थम् *f*, वक्ष्यन्त्यर्थम् *m*<sup>1</sup>.—134, 135 wanting in A.

B 135. 'My limbs were wounded by the bricks of the well. Having seen all (the gods) I praise (them), even though not one (of them) sees (me).'

कूपेष्टकामिर् r, कूपे कृतानि m<sup>1</sup>fk, कूपे कृतानिर् b. — व्रथितान्यङ्गान्वेषामवक्षम r, व्रथितान्यङ्गान्वेषामवक्षम b, व्रथितान्यङ्गान्वेषामवक्षम fk, व्रथितान्यङ्गान्वेषामवक्षम m<sup>1</sup>. — सर्वानहं m<sup>1</sup>r, सर्वानहं bf, सर्वानहं k. — \*को न पश्यति bkr, \*को न विद्यति: m<sup>1</sup>.

136. The three troops<sup>a</sup> of the All-gods, urged on by Brhaspati, went to that sacrifice of Trita and took shares of it together.

वेद्येष्टकामिर् m<sup>1</sup>br, \*देवा गवांस bfk. — वग्मुस्त्रितस्र hdm<sup>1</sup>, वग्मुस्त्रितस्र r, वग्मुस्त्रितस्र bkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>. — The end of the *varga* is here marked by २७ in bfk, not in hdm<sup>1</sup>.

\* As belonging to the three spheres of heaven, air, and earth; cp. my 'Vedic Mythology,' p. 19.

## 28. Deities of RV. i. 112-121.

137. As a seer Brhaspati declared the knowledge and discernment of Trita here displayed (*etat*) with the last triplet (i. 105. 16-18)<sup>a</sup> of the hymn (beginning) 'That' (*asau*: i. 105. 16).

वृहस्यतिस्त्रितक्षीतत् hm<sup>1</sup>r, वृहस्यतिस्त्रितक्षीतं r<sup>1</sup>r<sup>4</sup>r<sup>8</sup>, वृहस्यतिस्त्रितक्षीतत् f, वृहस्यतिस्त्रितक्षीत b. — सूक्तस्र hm<sup>1</sup>bfk, सूक्तस्र r.

<sup>a</sup> It is important to note that this statement ignores the existence of RV. i. 105. 19, which, according to Grassman, RV. Translation, vol. ii, p. 446, is an interpolation. The first pāda of this stanza is, however, quoted by Yūska, Nirukta v. 11, to illustrate the word *āhyūṣa*.

138. (The verse) 'I praise' (*īḥ*: i. 112. 1<sup>a</sup>) is to Heaven and Earth, the next verse (1<sup>b</sup>) is addressed to Agni; the remainder of the hymn (112. 1<sup>c</sup>-25) should be (regarded as) addressed to the Aśvins<sup>a</sup>. 'This' (*idam*: i. 113) is (in) praise of Night and Dawn.

\*पृथिव्योर् br<sup>1</sup>r<sup>7</sup>, \*पृथिव्योर् fk, \*पृथिव्याद् hdm<sup>1</sup>r. — \*जेति आपेय: r, \*जेत्यापेय b, \*जेतेत्यापेय: r<sup>5</sup>r<sup>7</sup>, \*जेत्यापेय: hdm<sup>1</sup>, \*जेत्यापेयि fk. — रात्र्युषसो: m<sup>1</sup>r, \*सो fk, \*स h, रात्र्युषसे b.

<sup>a</sup> Cp. the quotation in Śaṅgurusīya (p. 93) from the Devatānukramanī: *īḥ dyāvā-prthivyor ādyaḥ pādāḥ paro 'gnaya āsvinay tac ca sūktam*.

139. 'These' (*imāḥ*: i. 114) is addressed to Rudra; the next, 'The brilliant' (*citram*: i. 115), is addressed to the Sun. Then

(come) five (i. 116-120) addressed to the Aśvins (beginning) 'For the Nāsatyas' (*nāsatyābhyām*: i. 116. 1): the last (stanza) in the last (hymn: i. 120. 12) is destructive of evil dreams.

परं सौर्वं  $hm^1 r^1 r^4 r^6$ , ततः सौर्वं  $b f k r$ .—खन्वे चवा  $Am^1$ , खन्वे चधर्मं  $r$ , खन्वे चधर्मं  $fk$ , खन्वे चधर्मं  $b$ . The reading of A is supported by the Sarvānukramaṇī: *antya duḥ-svapnanāśini*; cp. also Rgvidhāna i. 25. 1; Sūyasa on i. 120. 12; Pischel, Vedische Studien, i, p. 1.—वायिनी Ak, वायिनी fb.

140. 'When?' (*kad*: i. 121) is addressed to Indra, and 'Forth' (*pra*: i. 122) is addressed to the All-gods. The two (123, 124) next (beginning) 'Broad' (*prthuḥ*: i. 123. 1) are addressed to Dawn (*auṣase*). In 'At morn' (*prātaḥ*: i. 125) the seer lauds the gift of Bhāvya<sup>a</sup>.

प्रोषसे पृषुवन्तरे  $hdm^1$ , प्रोषसे पृषुवन्तरे  $r$ , प्रयुवः पृषुर्वे अथोषसे  $b$ , यवः पृषुर्वे अथोषसी  $fk$ .—दानं च  $hm^1 r$ , दानं तु  $b f k r^6 n$ .

<sup>a</sup> 140<sup>cd</sup>-150 are quoted in the Nītimañjarī on RV. i. 126. 7. The following story is told to show under what circumstances RV. i. 125 and 126 were revealed to Kakṣīvat. The name Bhāvya, which occurs in RV. i. 126. 1, is here meant as an equivalent of Bhāvayavya, by which it is explained in Nirukta ix. 10.

141. 'When, indeed?' (*kad itthā*: i. 121), a hymn of Kakṣīvat which is traditionally held to be addressed to Indra, is indicated as indirectly addressed (*parokṣa*) to the All-gods in the Svarasāmans<sup>a</sup>.

काशीवतं कदित्वेति  $hdm^1$ , काशीवतं कदित्वाति  $r^1 r^3 r^4 r^6$ , काशीवतं वादित्वे  $b$ , काशीवतं वादित्वेति  $fk$ , काशीवता विदित्वेति  $r$ .—141<sup>cd</sup> and 142<sup>ab</sup> omitted in  $fk$ ; 141 omitted in  $n$ .—परोचं  $hdr$ , परोचे  $br^6$ .—The end of the *varga* is here marked by २८ in  $hdm^1 b$ , but after 141<sup>b</sup> in  $fk$ .

<sup>a</sup> It is mentioned as *parokṣavaiśāṇave* in the Kauṣītaki Brāhmaṇa xxiv. 9 (one of the sections on the Svarasāmans); cp. below, v. 44, 45.

### 29. Story of Kakṣīvat and Svanaya.

142. Having acquired knowledge from his spiritual teacher<sup>a</sup> (and) going home, as we are told (*kīla*), Kakṣīvat fatigued on the way fell asleep within the forest.

खनिचयं  $hdbr$ , खं निचयं  $n$ .—किञ्च  $hdm^1$ , प्रति  $br$ .—142-153 wanting in  $r^1 r^4 r^6$  (142<sup>b</sup> and 153 both end with the word *किञ्च*).

<sup>a</sup> That is, having completed his apprenticeship in Vedic study.

143. Him a king, Svanaya by name, the son of Bhāvayavya, saw as he went along to amuse himself, accompanied by his retinue, his wife, and his domestic priest.

भावयव्यसुतो  $hm^1rn(d)$ , भावयव्यसुतो  $b$ , भावयव्यसुतो  $skr^5n(a,b)$ . The reading सुतो is supported by Sūyana (on RV. i. 125. 1, where the story of Kaksīvat is told), who calls Svanaya भावयव्यसुतः १.—The unanimity of the MSS. in writing क्रीडार्थं has caused a lapse from consistency, which requires क्रीडार्थं in the text.

144. Then on seeing him endowed with beauty (and) resembling the son of a god, he thought of bestowing his daughter (on him), if there were no objection on the score of caste and family.

अक्षिन्  $hdfr$ , अक्षिन्  $k$ , अक्षिन्  $b$ , अक्षिन्  $n$ .—गोचाविरोधतः  $hdbfkr$ , गोचाविरोधतः  $n$ .

145. Then after waking him he inquired as to his caste, family, and so forth. The youth replied to him saying, 'O king, I am of the race of Aṅgiras ;

ततः  $hdm^1$ , तदा  $bfkr$ , तथा  $n$ .—145<sup>c,d</sup> and 146<sup>a,b</sup> are omitted in  $r^5$ .

146. 'I am a son of the seer Dirghatamas, son of Ucathya, O king.' Thereupon he (Svanaya) gave him ten maidens decked with ornaments<sup>a</sup>,

कन्या  $bfbkr^5n$ , कन्या  $hdm^1r$ .—दशभारविभूषिताः  $b$ , दश भारविभूषिताः  $n$ , दश भारविभूषिता  $fk$ , दश भारसमन्विताः  $r^5$ , दिव्याभरविभूषिताम्  $hdm^1r$ .—The reading कन्या दश is preferable, as apparently based on the words दधुमन्तो दश रथासः (interpreted as 'ten chariots with maidens') in RV. i. 126. 3, and because the reading in the next line (common to A and B) तावतस्य रथान् implies a previous statement of number. Svanaya intends to give his daughter (कन्या) to Kaksīvat, but in the meantime presents him with ten maidens along with the chariots, &c.—The end of the *varga* is here marked by २९ in  $bf$ , not in  $hm^1k$ .

\* Or, according to A, '(his) daughter decked with heavenly ornaments' (see critical note).

### 30. Story of Kaksīvat and Svanaya (continued).

147. and the same number of chariots, strong-bodied bay steeds going in teams of four, for the purpose of conveying the maidens<sup>a</sup>, money and (utensils of) inferior metal<sup>b</sup>, goats and sheep.

रथांश्चावा- $b$ , रथांश्चावान्  $d$ , रथांश्चावो  $b$ , रथांश्चाव  $r^5n$ , रथांश्चाव  $fk$ , रथानश्चान्  $r$ , रथाश्चिवान्  $m^1$ . (The word चिवान्, occurring in RV. i. 126. 3, would easily

be corrupted: cp. b.)—**वीरुक्तां वै** hdm<sup>1</sup>r, **हीनसेष** b, **हीपिनो वै**: r<sup>5</sup>n, **हीपिनो वै**: fk. (The word *vīrūka* does not occur in RV. i. 126. 3, but is an epithet of *śva* in RV. i. 118. 9.)—**धनकुर्वं** hdm<sup>1</sup>fk, **धनकुर्वं** r, **धनं कुर्वं** bn, **धनं कुर्वं** r<sup>5</sup>. (I have preferred **धनकुर्वं** as a dvandva owing to the following **अजाविकम्**, and because this reading occurs in B as well as A.)

\* The expression *vadhūnām vāhanārthāya* was doubtless suggested by *vadhūmantāḥ* in RV. i. 126. 3. Cp. critical note on *kanyā dāta* above, 146. <sup>b</sup> A similar distinction between *dhana* and *kupya* is found in Manu vii. 96. There is no reference to these, nor to sheep and goats, in the text of the hymn.

148. Further he gave (him) a hundred necklets and a hundred bulls. This is told in the next hymn with (the stanza) 'A hundred' (*śatam*: i. 126. 2) and so forth<sup>a</sup>.

**वृषमाणां च** hm<sup>1</sup>r, **अश्वमाणां** bfk, **शतमन्त्राणां** r<sup>5</sup>n.—**एतदुत्तरसूक्तिं** hdm<sup>1</sup>r, **एतत्तदुत्तरे सूक्तिं** r<sup>5</sup>n, **एतत्तदुत्तरे सूक्तिं** b, **एवं तदुत्तरे सूक्तिं** fk.—**शतमित्यादिनोदितम्** hm<sup>1</sup>r, **शतमित्यादि बोध्यते** r<sup>5</sup>, **बोध्यते** b, **सूच्यते** fk, **बोध्यते** n.—The line 148<sup>cd</sup> occupies this position in B and n, but in A and m<sup>1</sup> it comes after 150, its place at 148<sup>cd</sup> being taken by the following line in A and m<sup>1</sup>:

**नवां सहस्रं षष्टिः<sup>b</sup> सर्वाः खल्वरिधायसः ।** <sup>b</sup> hdm<sup>1</sup>, **षष्टीश्च** r.

This line must be spurious, as it repeats the sense of 149<sup>cd</sup>, which is common to A and B. Its inclusion would, moreover, give five and a half ślokas to the *varga* instead of five. The line 148<sup>cd</sup> is more appropriate here, as it interrupts the sense after 150.

\* Having thus referred to RV. i. 126. 2, 3 the author, in the following śloka, enumerates the gifts over again in close adherence to the wording of those two stanzas.

149. A hundred horses, a hundred necklets, ten chariots with maidens, (steeds) going in teams of four, and a thousand and sixty cows<sup>a</sup>—

**नवां चैव** br, **नवांचैव** hm<sup>1</sup>fk.—**वध्युपाधिकम्** br<sup>5</sup>, **वध्यताधिकम्** m<sup>1</sup>, **वध्यवाधिकम्** hfr, **वध्यवादिक्** n.—149, 150 omitted in d.

\* The text of the hymn (i. 126. 2, 3) has *niṣkāṇ chaṭam aśvān . . vadhūmanto dāta rathā-saḥ . . . ṣaṣṭiḥ sahasram . . gavyam*.

150. Kākṣīvat, who obtained<sup>a</sup> (all this) from Svanaya Bhāva-yavya, both praised (him) after receiving (it) and recited (the hymn) 'At morn' (*prātaḥ*: i. 125) to his father.

मतः hm<sup>1</sup>rbfk, ततः r<sup>5</sup>n.—The end of the *varga* is here marked by ३० in bfk m<sup>1</sup>, not in hd.

\* The accusatives in 149 are of course governed by this verb.

### 31. Gifts of kings. Nārāśaṃsī stanzas. Opinions regarding i. 126. 6, 7.

A 151. Now here (in 125) the rewards (of liberality) are for the most part set forth to him. The father, however, saw the second (stanza), which begins 'Possessed of many kine' (*suguh* : 125. 2).

The three ślokas 151-153 are found in hdr<sup>3</sup>m<sup>1</sup> only. They are in all probability an interpolation. The matter is superfluous (nor is there any reference to it in the *Sarvānukramanī*), and the style is suspicious (e.g. *ucyate*). The length of the *varga* is here no argument in favour of the genuineness of the lines. The last *varga* of two other chapters has fewer than the normal number of ślokas; chapter v having three, and vi only two. These three ślokas appear, however, to have been known to Sāyana; for in his comment on i. 125. 1 he remarks that Kakṣīvat went and told his father Dīrghatamas of all he had received, and, on i. 125. 2, he goes on to say that in this stanza Kakṣīvat's father, being pleased with the wealth Kakṣīvat had brought, blessed the king abundantly.

A 152. The revered Śaunaka says that the whole (hymn) is Kakṣīvat's. But as to this (stanza), how could it, according to the indications (it contains), have been seen by Dīrghatamas?

काशीवंतं m<sup>1</sup>, कशीवंतं hdr.

A 153. The answer is, that when 'At morn' (*prātaḥ* : i. 125. 1) had been uttered (by Kakṣīvat), he (Dīrghatamas) was delighted by the gift to his son, and then uttered a prayer for the king with (the stanza) 'Possessed of many kine' (*suguh* : i. 125. 2).

मतारितुक्ते m<sup>1</sup>, मतारितुक्ते hdr.

154. The stanzas in which the deeds of kings and their gifts, great, small, and middling, are told, should be understood to be called 'Laudations of Men' (*nārāśaṃsī*)<sup>a</sup>, as the praise of kings (is expressed) by them in the ten books (of the *Rg-veda*)<sup>b</sup>.

यामिः hm<sup>1</sup>r, यामि bfk.—राज्ञां hm<sup>1</sup>r, राज्ञा bkr<sup>5</sup>.—प्रतीयाद् hdr, प्रतीयात् r<sup>1</sup>r<sup>7</sup>, प्रतीयात् k, ता प्रतीया b.—दाशतथीषु hdr, दाशतथीषु m<sup>1</sup>, (सुती) वृष्टा याषु वरिष्ट r<sup>1</sup>r<sup>7</sup>, वृष्टरिषु b, वृष्टरीषु fk.

\* Otherwise called 'Praise of Gifts' (*dānastuti*): on the relation of the latter to *Nāradaśloka* stanzas cp. Bloomfield, *Hymns of the Atharva-veda*, SBE. xlii, p. 688 f.

<sup>b</sup> After 154 m<sup>1</sup> adds the following three lines (=iii. 82):

विमलस्तुति तद्विद्याद् वज्रवज्रवज्रवज्र तत् ।  
आशीर्वादिषु संज्ञासु कर्मसंज्ञासु देवताः । ७०  
वज्रा ह वज्रवज्र द्विपदे यत्र संसृति ।

155. The five (stanzas) 'Lively' (*amandān*: i. 126. 1-5) are a song (in praise) of Bhāvayavya. With a couplet (6, 7) there is a conversation of a husband and wife<sup>a</sup>. Śākapūṇi thinks these two stanzas are a conversation of Indra and the king with Romaśā<sup>b</sup>.

संप्रवादो वृत्तेन hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, द्वे ऋषी संप्रवादः fk, द्वे रिषी संप्रवादः b, द्वी ऋषी संप्रवादः r.—संप्रवाद् r, संप्रवाद् bfk, संप्रवादो hdm<sup>1</sup>.—रोमशयेन्द्राक्षोर् hm<sup>1</sup>r, अस्मद्वैव ताभ्याम् bfk, अस्मद्वैव ताभ्याम् r<sup>1</sup>r<sup>5</sup>r<sup>7</sup>.

<sup>a</sup> Cp. Pischel, *Vedische Studien*, vol. i, p. 1.

<sup>b</sup> iii. 155-iv. 3<sup>ab</sup> are quoted in the

*Nītimāñjarī* on RV. i. 126. 6, 7.

156. Śākatāyana thinks that in this couplet there is a story of a husband and wife<sup>a</sup> (in connexion) with Indra. Brhaspati gave his daughter<sup>b</sup>, Romaśā by name, to king Bhāvayavya.

वृत्तेऽस्मिन् m<sup>1</sup>r<sup>3</sup>, वृत्तेऽस्मिन् b, वृत्तेऽस्मिन् hd, वृत्तेऽस्मिन् r.—156<sup>ab</sup> is omitted in fk.—सुतां hm<sup>1</sup>r, स तां fkr<sup>2</sup>r<sup>5</sup>, स तां n.—रोमशां r, रोमशां b, रोमशा hdm<sup>1</sup>, रोमशा k.—राक्षे hrb, राक्षो fk.—The last pāda is repeated in b only.—The end of the *varga* is here marked by ३१ in m<sup>1</sup>bfk, by २९ in hd.—After इति बृहद्वैवतायां तृतीयोऽध्यायः (hdr) समाप्तः is added in bfk.

<sup>a</sup> According to the *Sarvānukramanī*, i. 126. 6, 7 are a colloquy of Bhāvayavya and Romaśā, husband and wife; cp. Śāyana on i. 126, introduction, and on stanzas 6 and 7.

<sup>b</sup> Śāyana also, on i. 126. 7, states that Romaśā was the daughter of Brhaspati.

1. *Romaśā and Indra. RV. i. 127-136. Praise in the dual.*

1. Then the Lord of Bays, the Companion of Śaci (Indra) becoming aware of that affair, (and) desirous of seeing his dear friend Svanaya, quickly went to him. The king joyfully honoured him with due ceremony.

तमर्थं hm<sup>1</sup>r, तत्सर्वं Bn.—\*गामागु hm<sup>1</sup>r, \*गामाथ bfn.—\*सहायः hm<sup>1</sup>bfn, \*सहायः r, \*समेतः n.—प्रीत्यार्चयत् hdr, प्रीत्यार्चयं तं m<sup>1</sup>, प्रत्यार्चिव तं b, प्रत्यर्चितं तं fk, प्रत्यर्चितयाद् n, प्रत्यर्चितोऽसौ r<sup>5</sup>r<sup>7</sup>.—विधिमेव राजा hm<sup>1</sup>r, विधिना च राजा br<sup>5</sup>r<sup>7</sup> (\*च b), विधिना च राजा fkn.

2. And the daughter of the Āngiras (Brhaspati) came there: rejoicing she adored their feet. Indra then in a friendly way said to her, 'Have you hair or have you not, O Queen?'

दृष्टा hm<sup>1</sup>r, दृष्टा r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, दृष्टा bfn.—ववदे hdfk, च वदे r, वदे b.

3. She in a childlike way then addressed him, 'Feel me closely (*upopa me*: i. 126. 7), Mighty One'<sup>a</sup>. The king having soothed her with the previous (stanza: i. 126. 6), rejoiced. She then followed her husband as a devoted wife.

वाच\* hdf, वाच\* bk.—तं hbk, तां r.—जगाद् उपोप मे r, जगादोपोप मे hdm<sup>1</sup>, जगादोपि मे f, जगादो योप मे b.—\*या सांत्य hdm<sup>1</sup>, सांत्य r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, \*या शां b, \*या शां f, \*यर्चाय r.—प्रहृष्टः सो न्वन्नजत् hdm<sup>1</sup>, प्रहृष्टोवाचन्नजत् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, प्रहृष्टादन्वन्नजा b, प्रहृष्टादन्वन्नजत् f, प्रहृष्टादन्वन्नजत् r. The A MSS. appear to have endeavoured to remove the hiatus by inserting a syllable, while the B MSS. changed प्रहृष्टो into प्रहृष्टाद्, which leaves the sentence without a verb.—साथ hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>b, सोऽथ fkr.—पतिं पतिव्रता hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, पतिं तु साव्रवीत् r, पतिं व्रवीत् b, पति व्रवीत् fk.

<sup>a</sup> The quotation from the BD. in the Nītimajjarī on RV. i. 126, 6, 7 ends with this line (3<sup>ab</sup>).

4. Next follow two hymns (127, 128) addressed to Agni (beginning) 'Agni' (*agnim*: i. 127). There are (then) five (129-133) addressed to Indra (beginning) 'Which' (*yam*: i. 129). Here the stanza 'Forth this' (*pra tad*: i. 129. 6) is addressed to Indu, while Indra-Parvata are praised together (in) 'Ye him' (*yuvam tam*: i. 132. 6). Yāska here considered Indra to be predominant.



पक्षेऽङ्गाणि m<sup>1</sup>r, पक्षेऽङ्गाणि hdbfkr<sup>5</sup>r<sup>7</sup>.—°वृगव hm<sup>1</sup>r, °वृगेवा r<sup>6</sup>r<sup>7</sup>, °इं चिवव b, °इं चिव च f.—°पर्वती bfr, °पर्वता hdm<sup>1</sup> (as part of the pratika).—त्विङ् hm<sup>1</sup>, रङ् तु hfr, त्विङ् तु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—मेन इह यास्तः hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, मेने यास्तः fk, मेने यास्ता b, मेने यास्त एव r.

5. For in (certain) stanzas (Indra's) bolt is praised as Parvata, and when there is praise (of the two) in the dual (*dvivat-stutau*) they say that Indra is predominant. (Beginning with) 'Hither thee' (*ā tvā*: i. 134. 1) there are nine<sup>a</sup> (stanzas: i. 134. 1-6, 135. 1-3) to Vāyu, (then) five (i. 135. 4-8) to Indra-Vāyu, (then) one (i. 135. 9) to Vāyu. The next (hymn: i. 136) has two predominant (deities).

अथु सुतः hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, सूयेतर्षी b, s<sup>ab</sup> omitted in fk.—पर्वतवद्भि यज्ञो m<sup>1</sup>, पर्वतवद्भि यज्ञो r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, पर्वतवृद्धियज्ञो hd, पर्वतो विद्धि वञ्चो b, पर्वतो विद्धि वञ्चो r.—द्विपत्सुती m<sup>1</sup>r, द्विपत्सुती hd, द्विपत्सुती b.—चेङ्माङ्गः hdm<sup>1</sup>, चङ्माङ्गः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, चेङ्माहः b, चेङ्माह r.—आ त्वा वायोर्द्यौव b, आ त्वा नव r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, आ त्वा वायोर्द्यौव fk, आ त्वा वायोऽद्यौव hdr<sup>3</sup>, आ त्वाव्योरेथ r, आ त्वा वायो वाथ m<sup>1</sup>.—The end of the *varga* is here marked by ९ in hdbfk, not in m<sup>1</sup>.

\* The Sarvānukramanī shows that *nava* must be read: *ā tvā saḍ vāyavyam tu . . stīrṇam nava, caturthyādyaḥ pañcagindryaś ca*, 'ā tvā has six stanzas; it, as well as the following (*tu*), is addressed to Vāyu; *stīrṇam* (136) has nine stanzas; the five stanzas beginning with the fourth (4-8) are addressed to Indra as well (as Vāyu).'

## 2. Distributed praise. RV. i. 137-139. Vaiśvadeva hymns.

6. There five (stanzas: i. 136. 1-5) have Varuṇa and Mitra for their gods; the following two (i. 136. 6, 7) are (addressed) to the (deities) mentioned<sup>a</sup>, Dyaus and the rest. Couples (of deities: *dve dve*), including the Two Worlds (*rodasi*), are praised together (*saṃstute*)<sup>b</sup>, (each) in a verse<sup>c</sup> (*pada*), and the gods (are praised) with a hemistich (7<sup>ab</sup>); the rest (7<sup>cd</sup>) is distributed (in praise)<sup>d</sup>.

पञ्च वरुणमित्रदेवा hbk, पञ्च वरुणं मित्रदेवा r.—द्विवाद्विभः hdr, द्विभः bfr, द्विभ आवाः r<sup>6</sup>.—परे द्वे bfr, पदे द्वे hdm<sup>1</sup>.—द्वे द्वे पदे hm<sup>1</sup>r, द्वे परे bfr, द्वे वा परे (संस्तुती) r<sup>5</sup>.

\* *Divādivyah kathitābhyah pare dve*; the Sarvānukramanī has *antye līngoktadevatye*.

<sup>b</sup> This does not mean, as the text of the hymn shows, praise in the dual (*saṃstuti*) as

opposed to *vibhakta-stuti* (cp. Nirukta vii. 8, and above, i. 117). <sup>c</sup> That is, Rodasī (dual) in 6<sup>a</sup>, Mitra, Varuṇa in 6<sup>b</sup>, Indra, Agni in 6<sup>c</sup>, Aryaman, Bhaga in 6<sup>d</sup>. <sup>d</sup> That is, Agni, Mitra, Varuṇa are praised separately (*vibhakta-stuti*).

7. The hymn 'We have pressed' (i. 137) is addressed to Mitra-Varuṇa. 'Forth, forth' (*pra-pra*: i. 138) is addressed to Pūṣan, the third (i. 139) is addressed to the All-gods. 'Let it be heard' (*astu śrausaṭ*: i. 139) is the third hymn addressed to the All-gods.

A hymn to the All-gods may be (included) among those which contain many deities <sup>a</sup>.

असु औषट् bfr<sup>5</sup>, एतत्सूक्तं hm<sup>1</sup>r.—देवतेषु hm<sup>1</sup>r<sup>1</sup>fk, देवतेषु b.—The Sarvānukramaṇī, summing up the contents of this hymn, remarks: *vaiśvadevam etat*. The *etat*, however, does not seem to me to suffice for deciding in favour of the reading of hm<sup>1</sup>r.

<sup>a</sup> It has been stated above, ii. 132, 133, that hymns addressed to many deities are to be regarded as hymns to the All-gods.

8. There are variously (*bahuśah*), in (hymns) addressed to the All-gods, stanzas, verses, hemistichs <sup>a</sup>, stanzas with two verses (*dvaipadāḥ*) or with three (*traipadāḥ*): (such) Vaisvadeva (formulas) have two predominant (deities) or one predominant (deity) or many predominant (deities).

संख्यः hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>, संख्यः r, संख्य bfk.—पादार्धर्वा bfk, पादा अर्धर्वा hd, पादा अर्धर्वा m<sup>1</sup>, अर्धर्वा r<sup>1</sup>r<sup>4</sup>r<sup>5</sup> and अर्धर्वा r (both without पादा).—वैपदाय hm<sup>1</sup>r, वैपदाय b, (म्) वैपदाया f.—वैवदेवाः hm<sup>1</sup>r, देवा bfk, देवः r<sup>5</sup>r<sup>7</sup>.

<sup>a</sup> Cp. above, ii. 133: *pādāṃ vā yadī vārdharcam ṛcam vā* with reference to hymns to the All-gods.

9. There is (one: i. 139. 1) addressed to the All-gods, the second (2) is addressed to Mitra-Varuṇa; three (3-5) are to the Aśvins, then (one) is addressed to Indra (6), then (one) to Agni (7), one is addressed to the Maruts (8), then (one) is addressed to Indra-Agni (9); and the next is addressed to Bṛhaspati (10); the last (stanza) praises the gods (11).

10. The seer in the (stanza) 'Dadhyañc of me' (*dadhyañ ha me*: i. 139. 9) praises either the (ancient) seers or himself <sup>a</sup> by

proclaiming his own origin among them. For this reason<sup>b</sup> some disagree in regard to this (stanza, saying), that Indra-Agni<sup>c</sup> are at the same time (*tu*) incidentally praised (*nipāta-bhāṣā*) in it.

इध्यङ् इ मे hd, इध्यङ् ग m<sup>1</sup>, इध्यङ् मे r, इह मे bfk.—इक्षामात्मानं वा तेषु r, इक्षामात्मायं वा तेषु bfk, वायवीयः क्षीति Am<sup>1</sup>.—शंस स्वजन् Am<sup>1</sup>, शंस स्वजन् b, शंस-स्वजन् r, संसस्वजन् fk.—तस्यां तु bfk, त्विह hdm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> (one syllable short).—The end of the *varga* is here marked by २ in hdbfkm<sup>1</sup>.

<sup>a</sup> The reading of A appears to be a corruption because the first pāda here has eleven syllables ending with an iambic, *atharvānaḥ* is nominative, and this name does not occur in the stanza, and the perfect *śasamsa* is used along with the present *stauti*. <sup>b</sup> *Tasmād* seems to mean : since no deity appears if the seer is described as proclaiming his ancestry, others say Indra-Agni are the deities of the stanza. <sup>c</sup> The *Sarvānukramaṇī* simply states Indra-Agni to be the deities of the stanza.

### 3. Story of the birth of Dirghatamas.

11. There were (once) two seers' sons, Ucathya and Brhaspati. Now Ucathya's wife was Mamatā by name, of the race of Bhr̥gu<sup>a</sup>.

<sup>a</sup> This and the next four ślokas (11-15) are quoted in the *Nītimañjarī* on RV. i. 147. 3.

12. Brhaspati, the younger (of the two), approached her for sexual intercourse. Now at the time of impregnation the embryo addressed him :

कनीयान् hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, यवीयान् br, यवीयान् fkn.—प्रत्यमायत Am<sup>1</sup>, प्रत्यवेधत fkrn, प्रत्यवेधत b.

13. 'Here am I previously engendered; you must not cause a commingling of seed.' Brhaspati, however, could not brook this remonstrance about the seed.

तच्छुक्रप्रतिषिद्धं hm<sup>1</sup>r, तं शुक्रप्रतिष्ठानं r<sup>6</sup>, तं शुक्रप्रतिष्ठातं bn, ते शुक्रं प्रतिष्ठानं fk.—न मनर्वं बृहस्पतिः hm<sup>1</sup>r, बृहस्पतिरमर्षयत् fkr<sup>6</sup>n, बृहस्पतिर्यमन् b.

14. (So) he addressed the embryo : 'Long darkness shall be your lot.' And (hence) the seer, Ucathya's son, was born with the name Dirghatamas (Long Darkness).

तं यमं hdm<sup>1</sup>r, यमं तं bfn.

15. He when born distressed the gods, having become suddenly blind. The gods, however, gave him (the use of) his eyes (*tan-netre*); so he was cured of his blindness.

अतपहेवान्  $hm^1r^4bfkr^2$ , अवदहेवान्  $r^2r^2r^2n$ , इत्यतपहोवान्  $r$ .—अवसाद्  $hm^1r^2b$   
 $fkr^2r^2n$ , एतसाद्  $r$ .—तन्नेवे  $m^1$ , तं नेवे  $hdb$ , वनेति  $fk$ , (देवा सु) ता नेवे  $r$ , तस्माची  
 $r^1r^4r^0$ .—सः  $hdbfk$ , इ  $m^1$ , च  $r$ .—The end of the *varga* is here marked by इ in *bf*, not in  
 $hdm^1k$ .

#### 4. Hymns revealed to Dirghatamas: RV. i. 140-156.

16. With four<sup>a</sup> (hymns beginning) 'To him seated on the altar' (*vedīśade*: i. 140) he praised Jātavedas (Agni). 'Kindled' (*samiddhah*: i. 142) is an Āpri hymn, its last (stanza) being addressed to Indra (i. 142. 13). The six (i. 145-150) following (beginning) 'Him' (*tam*: i. 145. 1) are to Agni.

तमिष्यदेः पराणि षट्  $br$ , षड्भिः त्वयि तमिष्यतः  $r^1r^4r^0$ , प्राष्टावदेः पराणि च  $hm^1r^2$ .  
 As all the MSS. have षटुर्भिः, i. e. 140-144 (deducting 142, the Āpri hymn), the reading of B (तन् and षट्) must be right; that of A (ष, 143, and षष्टौ, 143-150) would include 143, 144, which have already been mentioned.—16<sup>a</sup> is omitted in *f*, the whole of 16 and 17 in *k*.

<sup>a</sup> That is, i. 140, 141, 143, 144. An Āpri hymn, when interrupting a series of hymns, is similarly left out of account in v. 12 and other passages below.

17. But Mitra-Varuṇa are praised with the three (151-153) hymns (beginning) 'A Friend' (*mitram*: i. 151). 'A Friend' (*mitram*: i. 151. 1) expresses that this (stanza) is addressed to Mitra (only). 'May the kine' (*ā dhenavaḥ*: i. 152. 6) lauds

सूतिर्  $br$ , सूते  $fm^1$ , सूते  $hd$ .—मैचीन्  $m^1$ , मैची  $hbfr$ , मिची  $d$ .

18. either Aditi or Agni; for (its) character is evidently such<sup>a</sup>. Śaunaka, however, thought that both in Kutsa<sup>b</sup> and here Aditi means Agni only<sup>c</sup>.

दितिं त्वेव  $hdm^1r$ , दितिं यासुः  $br^5r^7$ , दितिं यासु  $fk$  (i. e. the reading of B is यासुः for त्वेव in A).—कुत्से वेह  $hm^1rb$ , कुत्से वेह  $fk$ , कुत्सो वेह  $r^5r^7$ .—18<sup>b</sup> = v. 87<sup>b</sup>, vi. 94<sup>b</sup>, viii. 62<sup>d</sup>.

<sup>a</sup> That is, the form of the name appearing in the stanza is Aditi, but it means Agni according to Śaunaka's view stated in the next line: hence 'Aditi or Agni.' <sup>b</sup> That

is, in RV. i. 94. 15. ° Or according to the reading of B: 'Yāska considered Aditi to be Agni in RV. i. 94. 15, and Śaunaka in this passage.' Yāska in introducing RV. i. 94. 15 remarks (Nirukta xi. 23): *agnir apy aditir ucyate*.

19. The seer may here mention (Aditi) either incidentally (*prasaṅgāt*) or because he saw (Agni in this form). The three (hymns) after this (i. 154-156), (beginning) 'Of Viṣṇu now' (*viṣṇor nu kam*: i. 154. 1), are addressed to Viṣṇu;

The reading of 19<sup>ab</sup> in the text is that of hm<sup>1</sup>r, अदिरपे: प्रसक्तत्वाद्वाग्नीमन्-कीर्त्तयत् r<sup>5</sup>, अदिरचिमप्रसक्तत्वाद्वाग्नीमन्कीर्त्तयत् b, अदिरचिमप्रसक्तत्वाद्वाग्नीमन्कीर्त्तयत् fk (प्रकाशत्वा k).

20. and with the three stanzas 'Forth your' (*pra vah*: i. 155. 1-3) Indra-Viṣṇu are praised together. In the stanza 'Those of you two' (*tā vām*: i. 154. 6) he (the seer) may be said to long for (*vā kāṅkṣati*) the mansions of Viṣṇu.

प्र वक्ष तिरुमिर् hd (cp. Sarvānukramanī ऐन्द्र वाक्वचुचि:; 'the first triplet is addressed to Indra as well,' scil. as Viṣṇu), प्र वक्षतुमिर् m<sup>1</sup>r<sup>3</sup>, ता वां चतुमिर् r<sup>6</sup>r<sup>7</sup>, वा चा चतुमिर् bfk, प्र व: पानां चतुमिर् (तु) r. Here we see not only how easily चतु<sup>०</sup> is substituted for च तिरु<sup>०</sup>, but the masc. form चतुमि: for the fem. चतुमि: in the BD.—अगिर् hm<sup>1</sup>r<sup>3</sup>bfkr<sup>5</sup>r<sup>7</sup>, तु r.—ता वामिषूचि hm<sup>1</sup>r<sup>3</sup>br<sup>5</sup>r<sup>7</sup>, वाक्वमिषूचि fk (वाचि k), अदित्विषूचि r.—The end of the *varga* is here marked by ४ in hdbfk, not in m<sup>1</sup>.

### 5. Story of Dīrghatamas (continued).

21. ° His attendant slaves, being weary, bound the aged and blind Dīrghatamas and cast him down<sup>b</sup> into the waters of the river.

परिवारिषः hm<sup>1</sup>r, परिवारका: Bn.—वज्रा hdm<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, वषा b, अक्ष r, ° की fk, अघो n.—अपादधु: r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> (RV. i. 158. 5), अपादधु: hm<sup>1</sup>fkn, उपादधु: r, आदधु: b.

\* The following four and a half ślokas (21-25<sup>ab</sup>) are quoted in the Nītimañjarī on RV. i. 18. 1 and i. 158. 5; cp. Śāyana on RV. i. 158. 3, 4. ° Op. RV. i. 158. 5: *dāsū yad iṅ susamuddham avūdhuḥ*; cp. Nirukta iv. 6: *tritaṃ kūpe 'vāhitam*.

22. One among them, Traitana by name, tried to strike him away with his sword, and (in so doing) cut to pieces (*nyakṛntata*) his own head, shoulders and breast<sup>a</sup>.

चेतनो  $hm^1r$  (=RV. i. 158. 5), चेतनो  $r^1r^4r^6$ , चेत  $fk$ , चेतनो  $b$ . — अपाहृत  $hdr$ , अपाहृत  $m^1$ , अपाहृत  $fk$ , अपाहृत  $b$ , अपाहृत  $n$ .

\* Cp. RV. i. 158. 5: *śiro yad asya traitano vitakṣat, svayaṁ dāsa uro amāṣe apt gḍha*.

B 23. Now Dīrghatamas having (thus) slain him (who had) involved (himself) in great sin, moved his limbs there (in the river), (though) excessively stupefied (*unmohita*) by the water (*uda*).

महता  $Bn$ , सहसा  $m^1$ . — वृत्तं  $m^1r^2r^5r^7n$ , वृत्तां  $fk$ , वृत्तः  $b$ . — न्यनुदक्षिव  $r^2r^6r^7$ , न्यनुदक्षिव  $fk n$ , न्यनुदक्षिव  $b$ , न्यनुदक्षिव  $m^1$ . — ततोदोषोहित  $b$ , ततोदोषोहितो  $r^2r^6r^7$ , ततोदोषोहिति (श्रृंगम्)  $m^1$ , ततोदोषोहिति (श्रृंगम्)  $fk$ , न तु दानहतो  $n$ . — This śloka is omitted in  $hdr$ , but is found in  $b f k r^2 r^6 r^7 m^1 n$ .

24. Now the currents (*nadyah*)<sup>a</sup> threw him up in the neighbourhood of the Aṅga country.

B Uśij was employed<sup>b</sup> in the house of the king of Aṅga. Through desire of obtaining a son,

तन्नम  $b$ , तं नुपं  $r^5r^7n(g)$ , तन्नम  $fn(ab)$ , तन्नयं  $n$ , नयः सर्वाः  $hdm^1r$  (नयः occurs in RV. i. 158. 5). That नयः was in the original form of the text seems certain, and that सर्वाः was inserted later to supply the place of syllables which had dropped out (first तं after तु, and then the augment in समुदक्षिपत्) is highly probable. — समुदक्षिपत्  $fk r^5r^7n$ , समुदक्षिपत्  $b$  (the plural changed to the singular probably owing to the loss of the plural नयः), समुत्क्षिपत्  $hdm^1r$ . The form उदक्षिपत् occurs again below, iv. 88. — युक्तां  $m^1r^2r^6r^7$ , युक्ताम्  $b$ , युक्ताम्  $fk$ , दासीम्  $n$ . — 24<sup>ad</sup> is wanting in  $hdr$ , but is to be found in  $Bm^1n$ .

\* Cp. RV. i. 158. 5: *na mā garan nadyo mātṛtamāḥ*, 'the most motherly streams did not swallow me up.'<sup>b</sup> I have changed this acc. in order to be able to separate this from the following śloka in translation.

B 25. the king dispatched (this) slave (to Dīrghatamas). The great ascetic observing her to be devoted (to him), after he had come out (of the water), begat (with her) the seer Kaksīvat and others.

राज्ञा  $m^1r^2r^6r^7n$ , राज्ञां  $b f k$ . — ग्रहितां दासीं मत्तां  $r^2r^6r^7$ , ग्रहिता दासी मत्ता  $m^1 b f k$ , ग्रहितां आत्मा मुक्तां  $n$ . — मत्वा महातपाः  $r^2r^6r^7$ , मत्वा मतपाः  $b$ , मत्वा मतयाः  $f$ , मत्वा रमे तथा  $m^1$ , (मत्वा) रमन्मुनिः  $n$ . — 25<sup>ab</sup> not in  $hdr$ , but in  $Bm^1n$ . — जनयामास चोत्पाद्य  $hdr$ , सोऽवीचनह्य सीकान्  $b f k r^2r^6r^7$  (आद्  $r^2r^6r^7$ ), सा च कक्षीवत् कक्षी  $n$ . — 25<sup>cd</sup> omitted in  $m^1$ . — The end of the *varga* is here marked by ५ in  $hdb$ , by ६ in  $f$ , not at all in  $m^1k$ . — In  $hd$  the *varga* has only three ślokas.

## 6. Deities of RV. i. 157-163.

26. And the seer praised with the two (157, 158) hymns (beginning) 'He is awake' (*abodhi*: i. 157. 1), the two *Āsvins*: but with the two (159, 160) following (beginning) 'Forth' (*pra*: i. 159. 1), Heaven and Earth. That which comes next to these (*etad-uttaram*)

गुहाव विव hm<sup>1</sup>r, गुहाव विव bfk, गुहावेति व f (गुताभ्याम्) r<sup>5</sup>r<sup>7</sup>.—\*वी तु hm<sup>1</sup>r, \*वी ते b, \*वी त fk, \*वा त r<sup>5</sup>r<sup>7</sup>.

27. (beginning) 'Why' (*kim*: i. 161. 1) is addressed to the *Rbhus*. The two (162, 163) following (beginning) 'Not us' (*mā nah*: i. 162. 1) are a laudation of the sacrificial horse. In the (stanza) 'Full-haunched' (*irmāntāsaḥ*: i. 163. 10) he extols the horse as he is being led.

परं bfr<sup>5</sup>r<sup>7</sup>, परं hm<sup>1</sup>r. The former is obviously the correct reading, as both 162 and 163 are in praise of the sacrificial steed, and if परं were read, there would be no reference to 163 as a hymn.

28. And here also (i. 163. 10) the many steeds belonging to his troop (*svayūthyāḥ*) are praised: both the yoked and unyoked are incidentally (*prasaṅgāt*) mentioned.

सयुधास् m<sup>1</sup>r, सयुधास् bdbf, सयुधास् k.—तस्म m<sup>1</sup>bfr, तच्च hd.

29. He speaks of him (though) not (yet) sacrificed as (already) sacrificed, of (his) future (state) as if past. Of his flesh (*māṃsa*)<sup>a</sup>, of the basket (*sūna*)<sup>b</sup>, of the pots (*caru*)<sup>c</sup>, and of the oblation (*havis*)<sup>d</sup>,

मविष्यं चाह भूतवत् hm<sup>1</sup>r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, मविष्यंतं च भूतवत् bfk (\*तत् f), इविष्यं चाह सूनवः r.—तस्म m<sup>1</sup>, तस्मै hd, तस्मिन् r, तत् bfk.—मांसस्य सूनस्य hm<sup>1</sup>r, सौनस्य च मांसस्य bfr<sup>5</sup>r<sup>7</sup> (\*नस्यं r<sup>5</sup>r<sup>7</sup>).—चक्ष्वां r<sup>5</sup>r<sup>7</sup>, चतुर्णां hm<sup>1</sup>r<sup>3</sup>, चतुर्वां r, चक्ष्वां b, चक्ष्वां fk.—इविष्यसा hm<sup>1</sup>r<sup>3</sup>r, क्व ऋषिष्यसा r<sup>5</sup>r<sup>7</sup>, क्विष्यसा bfk.

<sup>a</sup> Cp. i. 162. 9: *āsvasya kraviṣaḥ*; see also 10, 12, 13. <sup>b</sup> The form occurring in the RV. (i. 162. 13) is *sūnāḥ*; if the reading of hm<sup>1</sup>r is original, the gender has been changed, possibly because this form was taken as a masc.; but in its two other occurrences in the RV., the word, being used in the sing., is clearly fem. The reading of B, *saunasya ca māṃsasya* would mean 'flesh collected in the baskets'; cp. RV. i. 161. 10:

*māṇṣam . . sūnayaṅgābhartam*. A's reading *sūnasya* is, however, more in keeping with the style of the present passage, in which every object is otherwise enumerated without an attributive adjective. <sup>a</sup> In i. 162. 13, where the form *caruṣām* occurs. <sup>d</sup> The form *kaviṣaḥ* occurs in i. 102. 17.

30. and of the robe (*vāsas*) and upper covering (*adhivāsa*)<sup>a</sup>, and of his body (*gātra*)<sup>b</sup> which is mentioned as about to be dissected (*viśasya*)<sup>c</sup>, of the spit (*śūla*)<sup>d</sup> and the post (*sthūṇā*)<sup>e</sup>, and of the axe (*svadhiti*)<sup>f</sup> there is here (*atra*) laudation.

यद्विशस्यं च कीर्तितम् <sup>hm<sup>1</sup>r<sup>3</sup>kr<sup>2</sup></sup>, यद्विशस्यं च कीर्तितम् <sup>fb</sup>, यद्वीशस्यं च कीर्तितम् <sup>r<sup>5</sup></sup>, स्वधितस्य प्रकीर्तितम् <sup>r</sup> (by mistake from the next line).—माचस्य मुखसूक्तानां <sup>m<sup>1</sup></sup>, माच-  
मुखसूक्तानां (no च) <sup>hd</sup>, माचमुखसूक्तानां च <sup>r<sup>2</sup>r<sup>5</sup></sup>, माचस्यसूक्तानां च <sup>b</sup>, माचमुखसू-  
क्तानां च <sup>f</sup>.—The end of the *varga* is here marked by ई in <sup>m<sup>1</sup>bfk</sup>, not in <sup>hd</sup>.

<sup>a</sup> Both *vāsas* and *adhivāsa* occur in i. 162. 16. <sup>b</sup> The word occurs in the singular in i. 162. 11, and in the plural in 18, 19, 20. <sup>c</sup> Cp. i. 162. 18: *gātrā . . parus-parur . . vi śasta*; cp. 19: *astvasya viśastā*, and 20: *mā te . . aśiśastā . . gātrāny astnā mithū kah*. <sup>d</sup> Cp. i. 162. 11: *te . . abhi śūlam nihatasya*. <sup>e</sup> The word *sthūṇā* does not occur in the hymn, but its equivalent *astva-yūpa* is used in i. 162. 6, and *svaru* in 9. <sup>f</sup> The word *svadhiti* occurs in i. 162. 9, 18, 20.

## 7. Deities of RV. i. 164: the three Agnis; the year.

31. There is here also mention of the goat (*chāga*)<sup>a</sup> (and) praise at the same time of Indra-Pūṣan<sup>b</sup>.

The hymn which (begins) 'Of this benignant' (*asya vāmasya*: i. 164)<sup>c</sup> is stated to be addressed to the All-gods.

हागस्य <sup>hm<sup>1</sup>r<sup>3</sup>bfkr<sup>5</sup></sup>, मागस्य <sup>r</sup>.—सह जुतिः <sup>m<sup>1</sup>r</sup>, सह जुतिः <sup>b</sup>, च कीर्तितम् <sup>fkr<sup>2</sup>r<sup>5</sup></sup>, च प्रकीर्तितम् <sup>b</sup>.—चाच इक्षा<sup>a</sup> <sup>r</sup>, चाचिक्षा<sup>a</sup> MSS.—<sup>31<sup>ab</sup></sup> is omitted in d, <sup>31<sup>cd</sup></sup> in f.

<sup>a</sup> The goat is mentioned three times in this hymn, twice as *aja* (2, 4), and once as *chāga* (3). <sup>b</sup> In i. 162. 2 along with the goat. <sup>c</sup> The term *asyavāmiyaṇi* (*sūktam*) is also used in Ṛgvidhāna ii. 26. 2 and Manu xi. 251.

32. In it are various sayings (*pravādāḥ*) and here (too) mention of the gods.

B In the stanza 'Of this' (*asya*: i. 164. 1) in the hymn, three brothers<sup>a</sup> are spoken of in the third person (*parokṣa*)—I will explain (them).



तच b, लच r, वच hd.—वाच कीर्तनम् hm<sup>1</sup>r, वाचुकीर्तनम् b.—32<sup>ab</sup> omitted in fk.—  
वक्ष्यामि hm<sup>1</sup>, वक्ष्या fk.—चतरस्त्रयः m<sup>1</sup>, चतरस्त्रयः bfk. The next śloka and the contents  
of RV. i. 164. 1 make the emendation आतरस् certain.—32<sup>d</sup> wanting in hdr.

\* Another instance of the nom. being loosely used for the acc.; cp. i. 28 and Meyer,  
Rgvidhāna, p. ix.

33. Now the benignant, grey-haired one is Agni, while the  
middle brother is Vāyu. The third here is butter-backed (*ghṛta-*  
*prṣṭha*)<sup>a</sup>: (his) seven rays are praised<sup>b</sup>.

आता तु hdr, आ तु m<sup>1</sup>, आता च bfk.—तृतीयोऽच hm<sup>1</sup>r, तृतीयोक्तः r<sup>5</sup>, तृतीयोक्तं  
bfk.—क्षुताः hm<sup>1</sup>r, क्षुताः bfk.

\* Cp. RV. i. 164. 1: *tṛtīyo bhṛātā ghṛtapṛṣṭhaḥ*, explained by Yāska, Nirukta iv. 26,  
as the terrestrial Agni: *āyam agnīḥ*. <sup>b</sup> The expression *saptaputram* in RV. i. 164. 1  
is explained by Yāska (ibid.) as the seven rays of the sun.

34. But the following (stanzas) tell of Agni, how he rains and  
protects<sup>a</sup>; and of days and nights (*ahorātra*), of days (*dina*), of  
months, and of revolving seasons<sup>b</sup>.

पाति hm<sup>1</sup>r, पाति bfk, पानि r<sup>2</sup>r<sup>5</sup>.—अहोरात्रम् r<sup>5</sup>, अहोरात्रा hbfk, अहोरात्रम्  
m<sup>1</sup>r.—दिशन् hm<sup>1</sup>r<sup>5</sup>fk, दिशन् b.—क्षतूच hm<sup>1</sup>r, रज्ज्व f, सप्तार्ध b, पञ्च r<sup>5</sup>.—  
परिवर्तिनः b, परिवर्तिः fk, परिवर्तनम् hm<sup>1</sup>r, परिवर्तिनम् r<sup>5</sup>.—34<sup>b</sup> = vii. 24<sup>b</sup>.

\* Especially in RV. i. 164. 7. The same expressions are used of Sūrya in vii. 24.  
<sup>b</sup> Yāska, Nirukta iv. 27, explains *trīnābhi* (RV. i. 164. 2) as referring to the seasons, *dvā-*  
*daśāra* (RV. i. 164. 11) as referring to the months, *sapta śatāni vimśatīś ca* (ibid.) as referring  
to the days and nights in the year. Yāska does not, in his comment, use the expression  
*dina*, which, however, is here probably meant as an explanation of the three hundred and  
sixty spokes in the wheel of the year (i. 164. 48).

35. With the following (stanzas)<sup>a</sup> the seer celebrates the year  
(*samvatsara*) like a wheel (as) fivefold, and threefold, sixfold and  
twelvefold<sup>b</sup>;

च विधा br<sup>2</sup>r<sup>5</sup>, च तुमा f, विविधा hr.—द्वादशधिव च hm<sup>1</sup>r, द्वादश वापि च bfk,  
द्वादशधापि वा r<sup>5</sup>.—35<sup>ab</sup> has the following form in Sāyaṇa: विधा द्वादशधा षोडश  
पञ्चधा सप्तधा तथा.—कीर्तयन्तुविः bs, कीर्तयन्तुविः hr (न्तं h), कीर्तयन्तुविः f.—The  
end of the *varga* is here marked by ॐ in hdbfk, not in m<sup>1</sup>.

\* That is, RV. i. 164. 12-16.

<sup>b</sup> This śloka is quoted by Sāyaṇa on AV. xix.  
53. 2, being introduced with the words *tathā ca śaunako'py āka*.

## 8. Account of the contents of RV. i. 164 (continued).

36. and knowledge of the soul (*kṣetra-jñāna*)<sup>a</sup> and the cow (*dhenu*)<sup>b</sup>, the buffalo (*gauri*)<sup>c</sup>, Vāc<sup>d</sup>, Sarasvatī<sup>e</sup>, and the ordinance (*dharma*) of former ages, the Sādhyas, and the troops of the gods<sup>f</sup>;

देवज्ञानं hdr<sup>3</sup>b, देवं ज्ञानं r<sup>5</sup>, देवज्ञानं m<sup>1</sup>fkr. — गौरीं hdr, गौरी m<sup>1</sup>bfb. — धर्मं पूर्वयुगीयं च m<sup>1</sup>r, धर्मं पूर्वयुगी पंच hdr<sup>3</sup>, धर्मपूर्वयुगानां च bkr<sup>2</sup>r<sup>5</sup>. — साध्यान् hdm<sup>1</sup>r, साध्यां b, साध्या f. — देवगणां hdm<sup>1</sup>r, देवगणा f, देवराणां b, देवराणा k.

<sup>a</sup> This appears to be an abbreviated expression for *kṣetrajñā-jñāna*; see below, iv. 40 and cp. *kṣetra-jñā* in the St. Petersburg Dictionary. The reference in the text is to i. 164. 16 ff., e.g. 18: *manah kuto adhi prajātam?* <sup>b</sup> Referred to by this name in i. 164. 26. <sup>c</sup> i. 164. 41. <sup>d</sup> i. 164. 45. <sup>e</sup> i. 164. 49. <sup>f</sup> i. 164. 50: *devāḥ . . . dharmāni prathamāni . . . pūrvā sādhyāḥ*.

37. and the various activities of Agni, Vāyu, and Vivasvat (the Sun)<sup>a</sup>, and the mighty power (*vibhūti*) of Agni and Vāyu in the stationary and moving world<sup>b</sup>;

कर्माणि चमि° bfb, कर्माणि स्वमि° hdr. — जगति bkr<sup>2</sup>r<sup>5</sup>, जगती hm<sup>1</sup>r. — ज्ञातुं br<sup>2</sup>r<sup>5</sup>, ज्ञातुं f, ज्ञानं hdm<sup>1</sup>r.

<sup>a</sup> In i. 164. 44: *vapata ekaḥ . . . viśvam eko abhi caṣṭe . . . āhrājir ekasya dadṛśe na rūpam*. <sup>b</sup> It is not clear what passage is here regarded as describing the powers of the two gods, Agni and Vāyu, in contrast with those of the three, Agni, Vāyu, and Vivasvat, in i. 164. 44; perhaps 47 is meant.

38. the taking (*haraṇam*)<sup>a</sup> of water (*vār*) by the (Sun's) rays and its discharge again<sup>b</sup>. There is here also glorification of the activities of Parjanya, Agni<sup>c</sup>, and Vivasvat<sup>d</sup> (the Sun).

रश्मिभिर्वारो bkr<sup>2</sup>, रश्मिभिर्वारां r<sup>5</sup>, रश्मिभिर्वारं hm<sup>1</sup>r. — विसर्गं m<sup>1</sup>r, विसर्गः hd, विसर्गं b, विसर्गं fkr<sup>2</sup>. — चाच hdm<sup>1</sup>br, चाच fkr<sup>2</sup>r<sup>5</sup>r<sup>1</sup>.

<sup>a</sup> In i. 164. 51<sup>ab</sup>: *samānam etad udakam ac caity ava cāhahāṭṭh*. <sup>b</sup> Cp. above, i. 68 and ii. 19. <sup>c</sup> In i. 164. 51<sup>ad</sup>. <sup>d</sup> In i. 164. 52.

39. Now mother and son are Vāc (Speech) and Prāṇa (Breath): the mother is Vāc, the son is the other (Prāṇa). Prāṇa is (meant by) 'Sarasvat'<sup>a</sup>, while Vāc they call Sarasvatī<sup>b</sup>.

वाक्प्राणी hm<sup>1</sup>r, वाक्प्राणी bfb. — प्राणी hr<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>m<sup>1</sup>, प्राणी bfr, प्राण k. — 39<sup>d</sup> = ii. 51<sup>d</sup>.

<sup>a</sup> In ii. 51 *Sarasvat* is one of the names of the Middle Agni or Indra. *Sarasvantam* is here a quotation from the text of RV. i. 164. 52<sup>d</sup>: *sarasvantam avase jōhavimī*. <sup>b</sup> Cp. ii. 51, where *Sarasvatī* is identified with *Vāc* in the same words.

40. The body joined with the organs of sense is designated *kṣetra*. *Prāṇa* alone knows it: hence he (*Prāṇa*) is spoken of as 'he who knows the body' (*kṣetra-jñā*).

वेचं hrbfk, चं m'.—वेच बfk, वेच हd.—The end of the *varga* is here marked by = in hdm<sup>1</sup>bfk.

9. RV. i. 164 (concluded). RV. i. 165: Indra and the Maruts.

B 41. *Śaka* is (used) in (the sense of) cloud<sup>a</sup>; its *dhūma* is water<sup>b</sup> or garment<sup>c</sup>. The bull<sup>d</sup> is Soma; and the three lords<sup>e</sup> (*adhīpa*) are his purifiers<sup>f</sup>.

मेघे m<sup>1</sup>kr<sup>2</sup>, मेघे f, मेघ b, मेघ: r.—धूम: r, धूम b, धूमे m<sup>1</sup>fkr<sup>2</sup>.—वास r, वास f, वास b, वास k.—\*धिपा: m<sup>1</sup>br, \*धिपा fk.—41 and 42 are not found in hdr<sup>1</sup>r<sup>2</sup>(r<sup>3</sup>?)r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> This is meant as an explanation of *śakamayam dhūmam* in RV. i. 164. 43. <sup>b</sup> Cp. Meghadūta 5: *dhūma-jyotiḥ-salīla-marutāṇaṃ saṃnipātaḥ . . meghaḥ*. <sup>c</sup> That is, as the envelope of the cloud; cp. op. cit. 6r. <sup>d</sup> That is, in RV. i. 164. 43<sup>e</sup>. <sup>e</sup> That is, the *trayaḥ keśināḥ* in RV. i. 164. 44. <sup>f</sup> As the present *varga* contains eight ślokas, the presumption is that three of them are later additions. That 41 is one of these is highly probable, because in the first place it has the general appearance of a gloss, and, secondly, because, after the consideration of the individual stanzas of RV. i. 164 has been concluded, it refers back to an earlier stanza.

B 42. That (part of i. 164) which ends with (the stanza) 'The buffalo' (*gauriḥ*: i. 164. 41) is addressed to the All-gods<sup>a</sup>; afterwards there may be (said to be) separate praise (*prthak-stuti*). The two (stanzas: 46, 47), 'Indra, Mitra' (*indram mitram*: i. 164. 46), are addressed to *Sūrya*<sup>b</sup>; the last (stanza) to *Sarasvat* (i. 164. 52) may optionally (*vā*) be addressed to *Sūrya*<sup>c</sup>.

खात् m<sup>1</sup>r, खा bfk.—\*स्तुति: m<sup>1</sup>br, \*स्तुति f, स्तुति k.—इमे सोम्यो m<sup>1</sup>, इमी सोम्यो r, इमे सोम्यो b, इमे सोम्यो fk.—सौरी वाक्या m<sup>1</sup>b, सौरी वाक्या r, सौरी चरत्वा f, सौरं चरत्वा k.

<sup>a</sup> Cp. *Sarvānukramaṇī*: *gaurīr itī . . etad-antaṃ vaiśvadevam*. <sup>b</sup> Cp. *Sarvānukramaṇī*: *indram mitram sauryam*. <sup>c</sup> Cp. *Sarvānukramaṇī*: *anyā sarasvate sūryāya vā*. This and the two preceding quotations show that this śloka was known to the author of the *Sarvānukramaṇī*, and it must therefore belong to the original text of the BD.

A 43. Now this hymn contains little praise<sup>a</sup>: it lauds knowledge. And because it contains many statements, water (*salila*)<sup>b</sup> is (also) mentioned (in it)<sup>c</sup>.

अस्यस्यं स्वेतञ्च<sup>1</sup> r<sup>2</sup>r<sup>4</sup>r<sup>6</sup>m<sup>1</sup>, अस्यस्यंस्वेतञ्च h.d.—आग्नेव r<sup>1</sup>r<sup>2</sup>r<sup>4</sup>r<sup>6</sup>m<sup>1</sup>, आग्नेव h.d. r<sup>2</sup> must in R's note on this line be a mistake for r<sup>3</sup>, for bfk, with which r<sup>2</sup> regularly agrees, omit this śloka, while hr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, with which r<sup>3</sup> otherwise agrees, have it.

<sup>a</sup> The Sarvānukramaṇī has the same words, *alpastavaṃ* to *etat*, adding *atra prāyeṇa jñāna*... *prasaṃsā ca*. Hence 43<sup>ab</sup> must have belonged to the original text. <sup>b</sup> *Salilāni* occurs in i. 164. 47. The meaning is: it is not surprising that among its multifarious contents this statement should also occur. <sup>c</sup> 43<sup>cd</sup> looks like a later addition.

44. <sup>a</sup>(The hymn) 'With what?' (*kayā*: i. 165) is traditionally held to be the chief (*parama*)<sup>b</sup> dialogue of the Maruts and Indra. The odd (stanzas) are (the speech) of the Maruts<sup>c</sup>, all the even ones, including the last<sup>d</sup>, are Indra's,

मादतेक्षु f.k, मादतेवक्षु b, मादतेक्षु hdm<sup>1</sup>r.—परमः क्षृतः bm<sup>1</sup>r, परमक्षतः fkr<sup>2</sup>r<sup>6</sup>, परम स्मितः b.—सर्वाः hm<sup>1</sup>r, तच्च bkr<sup>5</sup>.—सहात्थया bm<sup>1</sup>r, सहात्थया dfk, सहात्थया h.

<sup>a</sup> Ślokas 44-55 are translated by Sieg. Sagenstoffe, pp. 108 f. <sup>b</sup> Sieg translates *parama* by 'following' ('das folgende Lied'); but *para* only (not *parama*) has this sense in the BD., and, as far as I know, elsewhere also. The meaning appears to be that this is the most important dialogue in the RV. between Indra and the Maruts, though there are other hymns of a similar character (e.g. i. 170). <sup>c</sup> Cp. Sarvānukramaṇī: *tṛtiyādyaṃyo marutāṃ vākyaṃ*. <sup>d</sup> That is, the last of the dialogue, the twelfth stanza; the last three stanzas not being regarded as part of the dialogue, but as addressed by the seer to the Maruts (see next śloka).

45. (as well as) the eleventh and the first. The next triplet (i. 165. 13-15) is addressed to the Maruts.

B But the authorship (*kartṛtvam*)<sup>a</sup> of the triplet there<sup>b</sup> is attributed<sup>c</sup> to another<sup>d</sup>.

मादतेक्षुच hm<sup>1</sup>r, मादतेक्षिच r<sup>5</sup>r<sup>7</sup>, मादतेक्षिच b, मादतेक्षिच f.k.—उत्तरः hm<sup>1</sup>r<sup>3</sup>, उत्तराः br<sup>5</sup>r<sup>7</sup>, उत्तरः f, उत्तरमः kr (cp. Sarvānukramaṇī, अथक्षुचः).

<sup>a</sup> With *kartṛtvam*=*ārśakam* cp. *kṛtvā*=*dṛṣtvā* in the obviously spurious line above, ii. 77. <sup>b</sup> At the end of RV. i. 165. <sup>c</sup> The authority here vaguely indicated is probably the Ārṇanukramaṇī, i. 25, 26, where the Rishi of the even stanzas is stated to be Indra, the seers of the odd ones (*tṛtiyādyaṃyojām*) the Maruts, while Agastya is the seer

of the last triplet (*sūktasyāntye tṛce 'gastya ṛṣiḥ*). <sup>a</sup> That is, to one who is different from those of 1-12. I regard 45<sup>cd</sup> as a later supplementary addition, both on account of the wording (*karṣṭva*) and because there was no special reason for mentioning the seer here in an index of deities.

B 46. A story of ancient events (*purāvṛtta*) is (here) proclaimed by the seers <sup>a</sup>.

Śatakratu (Indra), while roaming in the sky, fell in with the Maruts <sup>b</sup>.

इतिहासं पुरावृत्तं b, इतिहासं पुरावृत्तं m<sup>1</sup> fkr. Sieg, p. 108, note <sup>a</sup>, gives इतिहासः as the reading of b. — परिशील्यते m<sup>1</sup> b, परिशील्यते f, परिशील्यते k, परिशील्यते r. — मरुद्भिस्तु hm<sup>1</sup> r, मरुद्भिस्तु b fkr<sup>2</sup> r<sup>1</sup>.

<sup>a</sup> This line (46<sup>ab</sup>), as an introduction to the story of the relation of Agastya to Indra and the Maruts in the series of hymns i. 165-178, may be a later addition, as the author of the BD. usually begins a story without any introduction, and, i. 165 having already been described as a dialogue, there is no special reason for any introduction. Thus four, or possibly five, lines (41, 43<sup>cd</sup>, 45<sup>cd</sup>, 46<sup>ab</sup>) in this *varga* are, in all probability, later additions. With these deductions, the *varga* would still have a whole śloka, or half a śloka, beyond the normal number. <sup>b</sup> The text of 46<sup>cd</sup>-54 has been printed by Oldenberg in ZDMG. xxxix (1885), pp. 63, 64.

47. On seeing them Indra praised them, and they as seers addressed Indra. By the aid of austerity Agastya became fully (*tattvatah*) aware of their dialogue.

ते वैश्वम् r<sup>2</sup> r<sup>3</sup> r<sup>5</sup> r<sup>7</sup>, ते वैश्वम् hdm<sup>1</sup>, ते वैश्वम् b, तच्चैश्वम् fk. — वेद hdm<sup>1</sup> r, वोधि fr<sup>2</sup> r<sup>5</sup> r<sup>7</sup>, वोधि bk (the former is probably the better reading; cp. विदिता तपसा below, 59). — तत्त्वतः hdk, तत्त्वतः f, तत्त्वतः r, न तु तः b.

48. He quickly went to them after having prepared (*nirupya*) an oblation to Indra, and he praised the Maruts <sup>a</sup> also with the three hymns (i. 166-168) 'Now that' (*tan nu*: i. 166. 1).

निरूपेद् hm<sup>1</sup>, निरूपेद् dr, निरूपेद् fk, निरूपेद् b. — तन्वति hdm<sup>1</sup> r<sup>3</sup> r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>, तदिति fkr, वदिति b. — च विमिः b fkr, तु विमिः r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>, पद्मिः hm<sup>1</sup> r<sup>3</sup> (Savānukramapi: मासतं हि: *hi* = three). The latter reading was probably caused by the syllable *चि* dropping out and being wrongly replaced by पं. — The end of the *varga* is here marked by ९ in hbfk, not in dm<sup>1</sup>.

<sup>a</sup> That is, with the last triplet of 165 as well as with the following three hymns.

## 10. Indra, the Maruts, and Agastya: RV. i. 169, 170.

49. And (with) 'Even from great' (*mahāś cit*: i. 169) he (praised) Indra, and with the (stanza) 'A thousand' (*sahasram*: i. 167. 1) he<sup>a</sup> wishes to give the oblation which he had prepared (*nirupṭam*) for Indra to the Maruts<sup>b</sup>.

इति धेवेऽहं  $hm^1r$ , इत्यनेनेऽहं  $b$ , इत्यनेनेऽहं  $r^2r^5r^7$ , इत्यनेनेऽहं  $fk$ .—सहस्रमिति चैतया  $hm^1r$ , सहस्रं त स्रचा चयं  $r^2r^5r^7$ , सहस्रं त स्रचा चयं  $fb$ , सहस्रं त स्रचा चयं  $k$ .—निरुपं  $hm^1r$ , निरुपं  $f$ , निरुपं  $b$ , निरुपं  $k$ , निरुप्य (यस्यविः)  $n$ .—इहति  $hdm^1r$ , इहतः  $fbr^5r^7n$ , इहय  $kr^2$ .—Sieg. p. 109, note<sup>2</sup>, prefers the reading इहतः, but it is not clear to me how he would construe this genitive, as it cannot depend on the following *tad-bhāvam*, which already contains a genitive in sense ('his intention').

<sup>a</sup> The four and a half ślokas, 49<sup>ad</sup>–53, are quoted in the Nītimajjarī on RV. i. 170. 1. <sup>b</sup> Cp. Nirukta i. 5: *agastya indrāya havir nirupya marudbhyah saṃpradītsāṃ cakāra; sa indra etya paridevayāṃ cakre*.

50. Indra recognizing his intention (*tad-bhāvam*)<sup>a</sup> said to him regarding (*avakṣya*) it, 'Not' (*na*: i. 170. 1): 'there<sup>b</sup> is, indeed, not (anything for) to-morrow, nor for to-day: who knows that which has not been (*adbhutam*)'<sup>c</sup>?

तज्ञावम्  $bfr^2r^5r^7$ , तद्व्यम्  $k$ , तद्व्यम्  $hdm^1r$ .—इहो  $Bhdm^1$ , लिहो  $r$ .—तसत्र-चीत्  $hdm^1r$ , ततोऽत्रचीत्  $Bn$ .

<sup>a</sup> Cp. below, vi. 38: *viditvā tasya taṃ bhāvam*. <sup>b</sup> 50<sup>ad</sup> closely follows the wording of RV. i. 170. 1: *na nūnam asti, no śvaḥ: kas tad veda yad adbhitam*? cp. Nirukta i. 6, where *nūnam* is explained by *adyantanam*, and *śvas* by *śvaṣtanam*: see Roth, Erläuterungen, p. 6. <sup>c</sup> Yaska, loc. cit., explains *adbhitam* by *abhūtam*; cp. Oldenberg, op. cit., p. 61.

51. 'But the intention itself (*cittam eva*) of any one, in the uncertainty of purpose (*artha-saṃcāre*), comes to naught'<sup>a</sup>. Agastya (then) said to Indra, 'Why, us?' (*kiṃ naḥ*: i. 170. 2); 'they (the Maruts) are thy brothers'<sup>b</sup>.

कस्यचित्त्वथसंसारे  $r^2r^5r^7$ , कस्यचित्त्वथसंसारे  $b$ , कस्यचित्त्वथसंसारे  $fk$ , कस्यचित्त्वथसंसारे  $r$ , कस्यचित्त्वथसंसारे  $m^1hd$  (स्वयं  $hd$ ), कस्यचित्त्वथसंसारे  $n$ , कस्यचित्त्वथसंसारे  $u(abgm)$ , cp. RV. i. 170. 1, अग्नि संचरेषं.

<sup>a</sup> 51<sup>ad</sup> is a paraphrase of RV. i. 170. 1<sup>cd</sup>: *kasya cit=anyasya, cittam eva=cittam uta ādhitam, arthasaṃcāre=abhi saṃcārenyam, vinasatyati=vi nasyati*. In Nirukta i. 6 *ādhitam* is explained by *ādhāyam=abhipretam*. <sup>b</sup> *Bhrūtaras tava*=RV. i. 170. 2: *bhrūtaras marutas tava*.

52. 'Agree with the Maruts<sup>a</sup>; slay us not, Śatakratu'<sup>b</sup>. But in the (stanza) 'Why us, O brother?' (*kim no bhrātāḥ* : i. 170. 3) Indra reproached Mānya<sup>c</sup> (Agastya).

संप्रकल्पस्य fkr<sup>2</sup>r<sup>5</sup>n (cp. RV. i. 170. 2, कल्पस्य), संसकल्पस्य b, संप्रकल्पस्य hdm<sup>1</sup>r.—  
नः br<sup>2</sup>r<sup>5</sup>r<sup>7</sup>n, RV., नं f, न k, च hdm<sup>1</sup>r.—इति त्वस्यां hm<sup>1</sup>r<sup>5</sup>fk, इति त्वस्यां b, इत्येतस्यां n.

<sup>a</sup> *Marudbhiḥ samprakalpasva*; cp. RV. i. 170. 2: *tebhiḥ kalpasva sādhuṣā*. <sup>b</sup> *Vadhīr mā naḥ*; cp. RV. *ibid.*: *mā naḥ samaraṇe vadhiḥ*. <sup>c</sup> Mānya, as the name of the pool, occurs in RV. i. 165. 14, 15. Cp. Sieg, p. 108, line 7.

53. But Agastya in the (stanza) 'Ready' (*aram* : i. 170. 4) pacified the agitated (*kṣubdha*) Indra. After propitiating him, he made over the oblation to them (the Maruts)<sup>a</sup>.

स्वमित्रस्यां hm<sup>1</sup>r<sup>5</sup>fk, स्वमित्रिण्यां b, स्वमन्त्रीत्या n.—बुध्म hm<sup>1</sup>r, बुद्धम् b, कुद्धन् fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>n.—प्रशामयत् hm<sup>1</sup>r, प्रसादयत् br<sup>2</sup>r<sup>5</sup>n, प्रसाधयत् r<sup>7</sup>, प्रसादयन् fk (cp. TB. ii. 7. 11 on RV. i. 165: *tān . . kayūśubhiyena ṁśamayatām*, and TMB. xxi. 14. 5: *agastyo . . tena ṁśamayāt*, quoted by Ludwig, vol. v, p. 498). Further passages in Sieg, pp. 110, 111.—संवमनं brn, संवनं fk, संगमनं Am<sup>1</sup>.—The end of the *varga* is here marked by १० in hdf, by ११ in b, not at all in m<sup>1</sup>k.

<sup>a</sup> The second line (53<sup>cd</sup>) is probably meant to refer to the contents of RV. i. 170. 5, though Indra is there invoked to taste the oblations, not the Maruts.

# 11. RV. i. 171-178. Agastya and Lopāmudrā: RV. i. 179.

54. Then when the Soma had been pressed, Indra made them (the Maruts) drinkers of Soma (with him). Therefore one should understand that in (hymns) addressed to Indra the Maruts are incidentally praised.

च B, च hm<sup>1</sup>r.—निपातेन ऐक्षेयु r, निपातेनैक्षेयु hdm<sup>1</sup>b<sup>5</sup>fk, निपातेषु ऐक्षेयु r<sup>5</sup>r<sup>7</sup>.—  
महतः क्षुतान् m<sup>1</sup>, महत् क्षुतान् hd, महत्क्षु तान् r, महत्: क्षुताः br<sup>5</sup>r<sup>7</sup>, महत् क्षुतिः k, महत् क्षुतीः f.—Before 54, b<sup>5</sup>kr(r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>) add the following śloka (wanting in hr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>m<sup>1</sup>):

पूर्वथा सांस्वयदिङ्मगस्य<sup>a</sup> ह्यस्त्यं सौहृकाम्यथा ।

एवं संवननं कृत्वा प्रादात्तेभ्यः स तद्विः ॥

<sup>a</sup> r, सांस्वयादिङ्मो f, सांस्वयादिङ्मो k, सांस्वयादिङ्मो b. <sup>b</sup> r, \*मस्त्यं सौहृ\* f, \*मस्त्यं सौय\* k, \*मसौहृ\* b. The correct form of the first line was probably पूर्वथा सांस्वयदिङ्मगस्यः सौहृकाम्यथा, 'with the previous stanza (i. 170. 4) Agastya conciliated Indra from a desire of his affection.' This śloka is clearly a later addition, being simply a repetition of the previous one, the second line being almost identical even in form with 53<sup>cd</sup>.

55. Pleased at heart the seer praised the Maruts again separately<sup>a</sup> in the two (171, 172) hymns, 'To you' (*prati*: i. 171. 1), but Indra with the six following ones (173-178).

तांस् dr, तां hm<sup>1</sup> bfk. — पृथक्पृथक् bkr<sup>2</sup> r<sup>1</sup> r<sup>7</sup>, पुनः पृथक् hm<sup>1</sup> r. — प्रति fbm<sup>1</sup>, प्रति hdr, प्रीति k. — इहं षड्विंशः परितु सः hdm<sup>1</sup> r, गायत्र्यष्टिंशः शचीपतिः B (गायत्र्य<sup>2</sup> r<sup>2</sup> r<sup>7</sup>).

<sup>a</sup> That is, by themselves, without Indra, the repetition of *prthak* indicating the two hymns 171 and 172.

B 56. And Indra in the four (stanzas) 'Praised' (*stutāsah*: i. 173. 3-6) is praised with them<sup>a</sup>. Wherever Indra was with the Maruts, he was Marutvat (attended by the Maruts).

तेः सह b, ते सह fm<sup>1</sup>, ते सहा k. — This śloka appears in bfm<sup>1</sup>, but is wanting in hdr (Mitra having no note on the omission). It must be original, as the statement of the Sarvānukramaṇī, *catastro 'ntyā marutvatīyāḥ*, is based on it.

<sup>a</sup> Cp. Sarvānukramaṇī: *marutvāms tv indro devatā*.

57. The seer<sup>a</sup> began, from desire of secret union, to talk to his wife, the illustrious Lopāmudrā, when she had bathed after her courses (*ṛtau*)<sup>b</sup>.

अतो b fkr<sup>1</sup> r<sup>4</sup> r<sup>6</sup>, अतो<sup>2</sup> hm<sup>1</sup> r. — अविर् hrbfk, अवेर् m<sup>1</sup>. — लोपामुद्रां has been misprinted लोपमुद्रां. — The end of the *varga* is here marked by ११ in hdbfk.

<sup>a</sup> That is, Agastya.

<sup>b</sup> The Nītimañjarī on RV. i. 179. 1 quotes ślokas 57-60; Oldenberg prints them in ZDMG. xxxix, p. 68; Sieg, Sagenstoffe, p. 120, translates them.

## 12. Agastya and Lopāmudrā. RV. i. 180-191.

58. She with the two stanzas 'During many' (*pūrvāḥ*: i. 179. 1, 2) expressed her purpose. Then Agastya, desiring to enjoy himself, satisfied her with the two (3, 4) following (stanzas).

59. The disciple (of the seer) becoming aware by austerity<sup>a</sup> of the whole condition of these two desiring to enjoy themselves, (but) thinking he had committed a sin (*enas*) in listening (*śrutvā*)<sup>b</sup>, sang the last two (stanzas: 5, 6).

सर्वे m<sup>1</sup> fr, सर्वे hbk. — श्रुत्वेन m<sup>1</sup>, उक्त्वेन r(r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>), न खिनः hd, न खितत् b, न खिनः r<sup>2</sup> r<sup>3</sup>, न खिन f<sup>1</sup> k, न खितत् r<sup>5</sup> r<sup>7</sup>. The evidence of the Sarvānukramaṇī (cp. also Sāyaṇa) leaves no doubt as to श्रुत्वेन: having been the original reading; see note<sup>b</sup>.



<sup>a</sup> Cp. iv. 47: *samvādaṃ tapasā veda*, and iv. 50: *vijñāya . . tadbhāvam*. <sup>b</sup> Cp. Sarvānukramaṇī: *samvādaṃ śruteṣū gantevāsi brahmacāriṇtye . . apasyat*; and Śāyana on RV. i. 179. 5: *sambhogasamlāpaṃ śruteṣū tatprāyaścittāṃ cikīrṣur uttarābhyām āha*.

60. The preceptor and his wife (*gurū*) lauding and embracing him kissed him on the head, and smiling both of them said to him, 'You are sinless, son' <sup>a</sup>.

प्रशंस्य hm<sup>1</sup>r<sup>3</sup>r<sup>6</sup>, प्रशंस्य r, प्रशंसा b, प्रशंसतां f k.—गुरु r, गुरु m<sup>1</sup>b f k, गुरुर् hd.—  
°वज्रिघ्नतुः hm<sup>1</sup>r, °मिजघ्नतुः b f, °मिजघ्नतुः k.—°भावनाया असि b f k r, °भौ ह्यनागो  
ऽस्योति Am<sup>1</sup>.

<sup>a</sup> RV. i. 179 is treated as a whole by Oldenberg, ZDMG. xxxix, pp. 65-68, and by Sieg, Sagenstoffe, pp. 120-126.

61. Then with the five hymns (i. 180-184), 'Your (coursers) through the regions' (*yuvo rajāṃsi*: i. 180. 1), Agastya praised the Aśvins; but with the following, 'Which of the two?' (*katarā*: i. 185),

कतरेति परेण h d r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, कतरेण परेण m<sup>1</sup>, कतरेण (only) b, सूक्तेन कतरेण r f k,  
सूक्तेन कतरेति r<sup>5</sup>.

62. (he praised) Heaven and Earth; with the hymn 'To our' (*ā nah*: i. 186), all the dwellers in the sky (*viśvān divaukasah*)<sup>a</sup>; (with) 'The draught' (*pitum*: i. 187), Food—'Kindled' (*samidhah*: i. 188) is an Āpri hymn<sup>b</sup>—and (with) 'O Agni, lead' (*agne naya*: i. 189), (he praised) Agni.

सूक्तेन आ r, सूक्तेना hm<sup>1</sup>b f k.—समिद्धोऽवाप्रियो b f, समिद्धो ह्याप्रियो k r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>,  
समिद्धाप्र्यो hr, समिद्धाप्र्यो d, समिद्धाप्र्यो m<sup>1</sup> (cp. Sarvānukramaṇī: समिद्ध आप्रियः).—  
पिमये नयेति च hm<sup>1</sup>r, ये च नयाप्रये b f k r<sup>2</sup>r<sup>5</sup>r<sup>7</sup> (Sarvānukramaṇī: अग्ने नय . . . आप्रियम्).

<sup>a</sup> That is, the All-gods (*viśvān devān*). <sup>b</sup> According to the reading of A, this statement as to i. 188 must be taken parenthetically, the following *agnim* being governed by *tuṣṭāva* in 61°. The reading of A is irregular in its Sandhi (*samidhāpryaḥ* = *samidhha ūpryaḥ*), while in B the pratika is imperfect: *agne ca naya* for 'agne naya' ca.

63. 'The resistless' (*anarvāṇam*: i. 190) is to Brhaspati. The following (hymn), 'Venomous creature' (*kaṅkataḥ*: i. 191)<sup>a</sup>, is of esoteric import (*upanīṣat*)<sup>b</sup>. Some consider this to be a praise of Waters, Grass, and the Sun<sup>c</sup>.

परम् hm<sup>1</sup>r, पराः b, परा f k r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—सुतिं h d r k, सुतिर् b, सुति f.

\* Another case of irregular Sandhi (as in the preceding śloka: *kaṅkatopanīṣat* = *kaṅkata upanīṣat*).<sup>b</sup> On the meaning of *upanīṣat* as used here, cp. Śaṅgurusīṣya on RV. i. 50.

<sup>c</sup> Cp. Sarvānukramanī: *kaṅkataḥ . . upanīṣad . . ap-tṛṇa-sauryaṃ viśaśaṅkāvān agastyah prābravīt*.

64. Or Agastya, in fear of poison<sup>a</sup>, saw this (hymn) as an antidote. The last couplet here of the hymn, however, contains no distinct name (*adr̥ṣṭākhya*) and its character is obscure<sup>b</sup> (*naṣṭarūpa*)<sup>c</sup>.

दर्श तदगस्त्यो वा hm<sup>1</sup>r, दर्शतदगस्त्यसु B.—अदृष्टाख्यो hm<sup>1</sup>B, अदृष्टाख्यो r.—  
नष्टरूपः B, विश्वरूपः hm<sup>1</sup>r.—सूक्तस्यान्वयो hm<sup>1</sup>B, सूक्तस्यांसो r.—दृचः m<sup>1</sup>, द्रुचः hdr<sup>3</sup>,  
दृचः bf, दिवः k, लृचः r.—The end of the *varga* is here marked by १२ in bfk, not in hdm<sup>1</sup>.

\* Cp. the quotation from the Sarvānukramanī in note<sup>b</sup> on the preceding śloka.

<sup>b</sup> No name of any deity appears in this couplet; and as to the only two names of living things, *kuṣumbhaka* and *vr̥ścika*, which occur in it, the sense of the former is quite uncertain, while that of *vr̥ścika*, though meaning scorpion in later Sanskrit, is somewhat doubtful. The expression *naṣṭarūpa* seems to mean that the sense is not obvious from the form of the stanzas themselves: cp. the expression *tathā rūpaṃ hi dr̥ṣyate* which is used several times in the BD. (iii. 76 &c.).<sup>c</sup> The fact that *varga* 12 contains seven ślokas does not indicate here that some of them are later additions; for as the end of a maṇḍala always coincides in the BD. with the end of a *varga*, the latter has sometimes more, sometimes less, than the normal number of five ślokas (cp. iv. 18, 25; v. 28; vi. 6, 25, 29; v. 19 is no exception, as ślokas 102, 103 there are an introduction to maṇḍala vi).

### Maṇḍala ii.

#### 13. Deities of RV. ii. 1-12. Gr̥tsamada, Indra, and the Daityas.

65. Gr̥tsamada praised Agni (with) 'Thou' (*tvam*: ii. 1). Then 'With sacrifice' (*yajñena*: ii. 2) and 'Agni kindled' (*samididho agniḥ*: ii. 3) are (respectively) addressed to Jātavedas and Āpri stanzas. Then with the seven (hymns: 4-10) 'I call' (*huve*: ii. 4) (he praised) Agni.

असौह hm<sup>1</sup>r, सौति r<sup>5</sup>r<sup>7</sup>, सति f, सति k, वेत्ता b.—जातवेदसम् bfr<sup>2</sup>r<sup>3</sup>, जातवे-  
दासम् hd, जातवेदसम् m<sup>1</sup>r.

66. <sup>a</sup> Having applied himself to austerity, he, with (*bibhrat*) a great body like that of Indra (*aindra*), in a moment appeared in heaven and air and here (on earth).

संयुज्य hm<sup>1</sup>rs, संयोज्य bfr<sup>2</sup>r<sup>1</sup>.

\* The Nīṭimañjari on RV. ii. 12. 1 quotes 66-69; Śāyana quotes 66-68, besides giving two other versions of the story.

67. Now the two Daityas of terrible prowess, Dhuni and Cumuri, thinking him to be Indra, both fell upon him armed.

इदमिति hm<sup>1</sup>rn, इह इति bfrs.—मत्वा तु hm<sup>1</sup>rks, मत्वा द्वौ bu, मत्वा तौ fr<sup>5</sup>.—  
चोमी Bm<sup>1</sup>ns, चैव hdr.

68. The seer becoming aware of the intention (*bhāva*)<sup>a</sup> of these two bent on evil, proclaimed the deeds of Indra with the hymn 'Who when born' (*yo jātaḥ*: ii. 12).

\* Cp. above, 59: *viditā . . tayo bhāvam*.

69. The deeds of Indra being (thus) declared, fear quickly entered them. Now Indra (saying) 'This is (my) opportunity,' struck them down (*nibarhayat*).

उत्पु hm<sup>1</sup>rfb, कीर्त्तयु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—मीखावाशु विवेश ह hdm<sup>1</sup>r, मीती सुपुपुसदा Bn (the latter reading is more in keeping with RV. ii. 15. 9: *svapnenaḥhyayā cumuriṃ dhuniṃ ca jayhantha*).—निवर्हयत् hdm<sup>1</sup>, न्यवर्हयत् r, न्यवर्हयत् b, त्ववर्हयत् f.—The end of the *varga* is here marked by १३ in hdbf, not in k.

#### 14. Grtsamada and Indra.

70. Having smitten them down, Śakra addressed Grtsamada the seer: 'Look upon me, friend, as one beloved; for you have become dear to me';

असिं hm<sup>1</sup>r, इदं br<sup>6</sup>r<sup>7</sup>, इदं f, इह k.—मां hm<sup>1</sup>bfr, मा rr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—पक्ष hm<sup>1</sup>rbbk, पक्ष r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—प्रियस्व hm<sup>1</sup>bfr<sup>6</sup>, प्रियस्व rr<sup>1</sup>r<sup>4</sup>r<sup>6</sup> (Mitra thinks the correct reading of this passage should be: मांसं खे पक्षं प्रियस्वम्!!).—ह्यागतो hm<sup>1</sup>r, आगतो bfr, आगतो r<sup>6</sup>.

71. 'Ask a boon of me; and may your penance never fail.' Bowing down the seer replied to him: 'For us, O chief of speakers<sup>a</sup>,

वरं hm<sup>1</sup>r, वरान् bfr.—वर Am<sup>1</sup>, वर: bfr.

\* The seer uses this form of address in support of one of the boons he asks, 'speech that stirs the heart.'

72. let there be both security for our bodies and speech that stirs the heart. Let us abound in heroes<sup>a</sup> and wealth. We, O Indra, turn our thoughts (*dhīmahe*)<sup>b</sup> to thee;

इन्द्र धीमहे hdm<sup>1</sup>, इन्द्रमीमहे r<sup>6</sup>, इन्द्र धीमहि r, इन्द्र वामहे kr<sup>2</sup>, इन्द्रा वामहे f, इन्द्रा वीमहे b.

<sup>a</sup> The expressions *suvirāḥ* and *vāk cāstu hṛdayaṅgamā* were doubtless suggested by the last pāda of RV. ii. 12. 15: *suvirāso vidatham ā vadema*, and by ii. 21. 6<sup>cd</sup>: (*dheht*) *poṣaṃ rayiṇām, ariṣṭiṇ tanūnām, svādmānaṃ vācaḥ*.

<sup>b</sup> The evidence of the MSS. points to the form *dhī-mahe* (which I take to be the 1. plur. pres. middle of *dhī*, to think); *dhīmahi* in R is doubtless due to the influence of that form in the Sāvitrī (RV. iii. 62. 10).

73. and thee, O Indra, we discern in every birth<sup>a</sup>, and this my heart is fixed on thee; go not away: thou art the better chariot-fighter' (*rathitarah*)<sup>b</sup>.

त्वां च विजानीमो hm<sup>1</sup>rb, त्वां परिजानीमो fk.—जघनि जघनि br, चघनि जघनि f, ह्यजनि जघनि hdr<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>m<sup>1</sup> (ह्यजनि perhaps due to a transposition of syllables by a slip of the copyist of the archetype of A, that is, जघनि for जघनि).—त्वन्नतम् hm<sup>1</sup>rb, त्वां ततम् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, वज्रतम् fk.—मापनास्त्वं m<sup>1</sup>, मापनास्त्वद् hdr, मापनावाच f, मापनावाच r<sup>5</sup>r<sup>7</sup>, मापव b.

<sup>a</sup> That is, probably, in every form thou assumest. <sup>b</sup> This being a reason for Indra remaining with Gr̥tsamada to assist him in his conflicts with Dāityas; cp. the words used of Indra in RV. i. 84. 6: *nakṣ joud rathitarah*.

B 74. This choice (made by Gr̥tsamada) is explained in the final (6) stanza (of RV. ii. 21), 'O Indra, the best' (*indra śreṣṭhāni*): he chose all this as a boon. The Lord of Śacī hearing that<sup>a</sup>,

तदिवं br, तदिवं fk, तदिसं m<sup>1</sup>.—वार्यम् f, वायम् b, चार्यम् m<sup>1</sup>, चार्यम् r.—श्रेष्ठान्वाचय r, श्रेष्ठानि वाचय m<sup>1</sup>, श्रेष्ठानमिवाचय b, श्रेष्ठानमिवाचय fk.—This śloka is not found in A, but bfk m<sup>1</sup> r have it.—The end of the śloka is here marked by १४ in bfk, not in m<sup>1</sup>.

<sup>a</sup> That is, the prayer of Gr̥tsamada stated in 72, 73.

### 15. Story of Indra and Gr̥tsamada (continued).

75. the Swift Conqueror (*turāṣāt*) agreeing, grasped (him) by the right hand, and the seer, through his friendship for him, touched Indra's hand with his own.

तुरावाद् hdm<sup>1</sup>, रथांगं B.—तु Bhdm<sup>1</sup>, त्वां r.—अभिवाच hm<sup>1</sup>rb, स विवाच k.

76. And thus they went together to great Indra's abode. There the Destroyer of Forts (*puramḍara*) himself affectionately honoured him,

विं hm<sup>1</sup>r, ती च bfk.—सदनं hm<sup>1</sup>r, भवनं br<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, सुवनं fk.

77. and paid reverence<sup>a</sup> to the seer with ceremony prescribed by rule<sup>b</sup>. And because of his friendship the Lord of Bay Steeds (*harivāhana*) again addressed him :

तमुषिं चाभ्यपूजयत् r<sup>2</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>d, तमुषिमभ्यपूजयत् hm<sup>1</sup>, तमुषिचाभ्यपूजयत् r, तमुषिभ्याच पूजयेत् b (transposition for \*विषाभ्य<sup>c</sup>?), तमसामपूजयत् f.

<sup>a</sup> Cp. below, v. 79, where the same verb (*pūj*) is used of a king receiving a seer.

<sup>b</sup> Cp. the same expression below, v. 24.

78. 'Since you, O best of seers, with your praise (*gr̥ṇan*)<sup>a</sup> delight (*mādayase*) us, therefore, being the son of Śunahotra<sup>b</sup>, you shall be (called) Gr̥tsamada by name<sup>c</sup>.

त्वमस्मान् r, त्वमस्मान् b, त्वमस्माद् hdm<sup>1</sup>, यस्मान् (for the three words यस्मात्त्वमस्मान्) fk.

<sup>a</sup> Cp. Yaska's etymology, Nirukta ix. 5: *gr̥tsa iti medhāvīnāma gr̥ṇateḥ stutikarmaṇaḥ*.

<sup>b</sup> Cp. Ārṣṇukramaṇi ii. 2: *aurasaḥ śunahotrasya*; and Ṣaḍguruśiṣya on Sarvānukramaṇi, introduction to Maṇḍala ii: *śunahotraputraḥ*.

<sup>c</sup> Cp. Ṣaḍguruśiṣya, *ibid.*: *paścād indrepoktagr̥tsamadanāmū*. The reference he makes to the 'Ārṣṇanukramaṇa' can only be intended for a paraphrase of the corresponding passage in the Ārṣṇanukramaṇi, ii. 2-3<sup>ab</sup>.

79. Then with the twelve (ii. 11-22) hymns (beginning) 'Hear' (*śrudhi*: ii. 11. 1) the seer praised Indra. And just as he was praising (him) he saw Brahmanaspati there.

ब्रह्मणस्पतिम् hdm<sup>1</sup>r, ब्रह्मणस्पतिः bfk.—The end of the *varga* is here marked by १५ in hbfk, not in m<sup>1</sup>.

#### 16. Deities of RV. ii. 23-30.

80. Now he praised Brhaspati also in those (stanzas) in which (that form of) the name (*liṅga*)<sup>a</sup> appears. He praised him also<sup>b</sup> with the four (hymns) after this (ii. 23-26)

इष्टविक्रान्तिरेव च hm<sup>1</sup>r, इष्टविक्रान्तिः सह r<sup>1</sup>, इष्टतिङ्गसुविः सह b, इष्टिङ्गिः सह सह fk (cp. Sarvānukramaṇi on ii. 23: *वार्हस्पत्यासु इष्टविक्रान्तिः*).—तमप्यभि<sup>c</sup> bfr, तमस्यभि<sup>c</sup>

k, तमन्ममि<sup>o</sup> hdm<sup>1</sup>r<sup>1</sup>:<sup>3</sup>r<sup>2</sup>r<sup>7</sup>.—<sup>o</sup>मिरित kr<sup>5</sup>, <sup>o</sup>मिरिति r<sup>3</sup>, <sup>o</sup>मिरिरि hd, <sup>o</sup>मिरेत r<sup>7</sup>, <sup>o</sup>मिरत m<sup>1</sup>fr, <sup>o</sup>मिरव b.

<sup>a</sup> The Sarvānukramaṇī has the same word *dr̥ṣṭāṅgā*, which ṣaḍguruśiṣya explains as follows: *tatra br̥haspate devanida ityādi-dr̥ṣṭa-br̥haspati-kabdād br̥haspatidevatyāḥ*.  
<sup>b</sup> That is, Brahmanaspati as well as Indra: *tam apī* referring back to *brahmanaspatim* in 79<sup>o</sup> because 80<sup>ab</sup> is parenthetical.

81. (beginning) 'Of the hosts' (*ganānām*: ii. 23. 1); in the (stanza) 'All' (*viśvam*: ii. 24. 12) Indra and Brahmanaspati together. Or<sup>a</sup> (he praised) Br̥haspati incidentally (*prasaṅgāt*) and Brahmanaspati strictly speaking (*eva*)<sup>b</sup>.

सहे-~~सहे~~सती hrbfk, महे-~~महे~~मसती dm<sup>1</sup>.—<sup>o</sup>तिं प्रसङ्गाद्वा hm<sup>1</sup>r, <sup>o</sup>तिप्रसङ्ग-  
 स्वाद् bfr<sup>2</sup>r<sup>5</sup>.—<sup>o</sup>पतिमेव च hm<sup>1</sup>bfk, <sup>o</sup>पतिमेव वा r<sup>5</sup>.

<sup>a</sup> As an alternative way of stating what has been said in 80: that is, Brahmanaspati is *sūktabhāj*, while Br̥haspati is *ṛgbhāj* (80) or *nipātubhāj* (81). <sup>b</sup> The Sarvānukramaṇī gives the deity of ii. 23-26 as Brahmanaspati, adding *bārhaspatyās tu dr̥ṣṭāṅgāḥ*.

A 82. He praised the different power of the two by (lauding) one and the same deed<sup>a</sup>.

To Mitra, Varuṇa, Dakṣa, Amśa, Tuvijāta<sup>b</sup>, Bhaga, Aryaman,

दयो: hdr<sup>3</sup>, तयो: m<sup>1</sup>r.—82<sup>ab</sup> is not to be found in bfr<sup>2</sup>r<sup>5</sup> (doubtless also r<sup>7</sup>), that is, it belongs to A only. As the *varga* has six ślokas with this line included, the latter is probably a later addition. Cp. note on 83<sup>cd</sup>.

<sup>a</sup> That is, though praised under different names, their activity cannot be distinguished in these hymns. <sup>b</sup> Though this word is an epithet of Varuṇa in RV. ii. 27. 1 where the names of the Ādityas are enumerated, it appears here to be meant as a proper name so as to make up seven Ādityas. In this the author doubtless had Nirukta xii. 36 in his eye, where *tuviṣṭaḥ* is explained as *bahujātaś ca dhātā*. In BD. vi. 147, 148<sup>ab</sup> (B) twelve Ādityas are enumerated, including Dhātṛ.

83. the Ādityas, belongs the hymn 'These' (*imāḥ*: ii. 27). (The hymn) 'This' (*idam*: ii. 28) is stated to be addressed to Varuṇa. (The stanza) addressed to Varuṇa beginning<sup>a</sup> 'Who me' (*yo me*: ii. 28. 10) is destructive of evil dreams and the like<sup>b</sup>.

वाक्शे bfr<sup>5</sup>r<sup>7</sup>, वाक्श्री hdm<sup>1</sup>r<sup>3</sup>.—इवावा hdm<sup>1</sup>r<sup>3</sup>, इवेवा br<sup>5</sup>r<sup>7</sup>.—समाच<sup>o</sup> r<sup>3</sup>bfr, समाच<sup>o</sup> m<sup>1</sup>, समाच<sup>o</sup> hd.—प्रवाशिनी k, <sup>o</sup>प्रवाशिनी fb, प्रवाशिनी: hdm<sup>1</sup>r<sup>3</sup>.—83<sup>cd</sup> occurs here in hdm<sup>1</sup>r<sup>3</sup>, but in the B MSS. it is found after 92, where with reference to

RV. ii. 41. 20 it is quite out of place, but where its presence gives the *varga* five ślokas (a matter of no importance there: cp. above, iv. 64, note <sup>a</sup>). Its present position is necessary, though its inclusion gives the *varga* one line beyond the normal number of five ślokas. If any of the other lines are later additions, they are probably 82<sup>ab</sup>, found in A only, and 81<sup>cd</sup>, which could be spared from the text with advantage, though it is found in all the MSS.

<sup>a</sup> The reading of the B MSS. would mean: 'The (stanza) "Who me" in (this) hymn to Varuṇa.' The comparison of vi. 78 makes this reading *vāruṇe* seem more likely to have been the original one than *vāruṇi*. <sup>b</sup> The reading of m<sup>1</sup> looks like *duḥsvap-nāgha*<sup>c</sup>, 'the sin (caused) by evil dreams.' Some MSS. of the *Sarvānukramanī* add the words *upāntyā duḥsvapnanāśinī*, and the *Ṛgvidhāna*, i. 30. 1, describes this stanza as *duḥsvapnakaṃamānī*.

84. 'Upholders of law' (*dhr̥tavratāḥ*: ii. 29) is addressed to the All-gods, but that which follows, 'Right' (*ṛtam*: ii. 30), is addressed to Indra. In the (stanza) 'His power indeed' (*pra hi kratum*: ii. 30. 6) Indra-Soma are praised together.

परं तु यत् hm<sup>1</sup>r, परं ततः br<sup>5</sup>, परं तमः f, परं यतः r<sup>2</sup>, परं मतः k.

85. But in the hemistich 'O Sarasvatī, thou' (*Sarasvatī tvam*: ii. 30. 8<sup>ab</sup>) the Middle Vāc (is praised). 'Who us' (*yo naḥ*: ii. 30. 9) is (in) praise of Bṛhaspati; the stanza 'That of yours' (*taṃ vaḥ*: ii. 30. 11) is (in) praise of the Maruts.

मध्यमा तु r, मध्यमा तु hdm<sup>1</sup>b, माध्यमा तु fkr<sup>2</sup>.—बृहस्पतिर्दुतियौ नस् b, बृहस्पति सुतियौ मास् fkr<sup>2</sup>, बृहस्पति सुतियौ चस् r<sup>5</sup>, बृहस्पति तु यो नस्तु hdm<sup>1</sup>r.—तम् चरु r<sup>5</sup>, खरे रिक् fk, तत्सविर् b, उतमा hm<sup>1</sup>r: the reading of the B MSS. is supported by the *Sarvānukramanī*: *yo no bārhaspatyā taṃ vo mārutī*.—The end of the *varga* is here marked by १६ in hbfk, not in dm<sup>1</sup>.

#### 17. Deities of RV. ii. 31-35.

86. 'Our' (*asmākam*: ii. 31) should be (regarded as) addressed to the All-gods; and the stanza at the beginning of (the hymn) 'Of this' (*asya*: ii. 32. 1) belongs to Heaven and Earth; the two following it (ii. 32. 2, 3) are addressed either to Tvaṣṭṛ or to Indra.

खाद् bfr<sup>5</sup>r<sup>7</sup>, खात् hm<sup>1</sup>r<sup>3</sup>, तु r.—आदावस्ति चास् तु b, आदावस् चास् तु चक् f, आथा चक् चान्तिमास् तु r<sup>5</sup>r<sup>7</sup>, सूतादावस् चास् चक् r<sup>3</sup>, सूतादावस् चास् लक् hd, सूतादावस् तक् m<sup>1</sup>, सूतादावुत्तमस् तु r.—ओस्त्वाद्ग्री m<sup>1</sup>, ओस्त्वाद्ग्री hdr<sup>2</sup>, ओस्त्वाद्ग्री f, ओर्वीत्वाद्ग्री r, ओर्वीत्वा r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>, (यावा) नृवि त्वाद्ग्री b.—br<sup>1</sup>r<sup>4</sup>r<sup>5</sup> have

अन् at the beginning of the line before बाबा° (instead of at the end of the preceding line).—बाब वैश्वी m<sup>1</sup>, बाब वैश्वी b, बाब वैश्वी d, बाब वैश्वी r<sup>3</sup> (cp. Sarvānukramanī: द्वै ऐश्वी लाश्वी वा), तथैश्वी r, वैद्विषोषवा f, वैद्विषोषवा b, वैश्वी वषी r<sup>6</sup>r<sup>7</sup>.

87. Two (stanzas) each belong to Rākā (ii. 32. 4, 5) and Sinivālī (6, 7), while with the last (8) the six (goddesses) Guṇḡ and the rest (are praised):

B preceded by these (stanzas: *tatpūrve*) there are two stanzas (beginning) 'Kuhū I'° (*kuhūm aham*) traditionally held (to belong) to Kuhū.

षट् गुक्ताबास् b, षट् गुक्ताबास् m<sup>1</sup>d (षट् d), षट् गंगाबास् b, षट् गंगाबास् fk, षट् मुक्ताबास् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, षट् लैङ्गोग्वास् r.—तथावयथा hm<sup>1</sup>rbfk, न्तया सुता: r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—87°<sup>d</sup> are found in B only, not in Am<sup>1</sup>.

\* In TS. iii. 3. 11<sup>5</sup> the two stanzas to Rākū (= RV. ii. 32. 4, 5) are followed by the above two stanzas to Kuhū, and are preceded by others to Anumati (TS. iii. 3. 11<sup>3-4</sup>); these are again preceded by four to Dhātṛ (TS. iii. 3. 11<sup>2-3</sup>).

B 88. Followed by these (*taduttare*) there are two, *anu naḥ* (and) *anu it*, traditionally held to belong to Anumati. At the beginning in the same place there are four (stanzas) to Dhātṛ (beginning) 'May the Creator grant us wealth' (*dhātā dadātu no rayim*).

निति ते सृते i<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, त्विदिति सृतम् b, निति सृते fk.—चतसस् r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, च ॥ तिसस् fk, चे तिसस् b.—तथादौ fr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, तथादा k, सूवावो b.—दधाति नो i<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, ददाति ना fk, ददा नो (ददातु नो TS.).

89. Now 'To thee' (*ā te*: ii. 33) is addressed to Rudra (and) the following, 'Delighting in showers' (*dhārāvarāḥ*: ii. 34) to the Maruts.

Seeing a beast (*mṛgam*)<sup>a</sup> on his left, the seer himself approaching in fear (*bibhyad ctya*)<sup>b</sup>,

वामतक्षु hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, वामदेक्षु b, वामदेक्षु fk, वामदेवो r.—मृगं hm<sup>1</sup>r<sup>3</sup>, मृगान् bfr<sup>1</sup>r<sup>4</sup>r<sup>6</sup> (मृगं in RV. ii. 33. 11).—विभ्यदेक्षु अवि: स्वयम् hdm<sup>1</sup>, विभ्यतेक्षु अवि स्वयम् f, विभ्य तेभ्य रिषि स्वयम् b, विभ्यतेभ्य अवि: स्वयम् r, (कौत्य) अवि तेभ्यस्वित्तां ः हि (the last two syllables come from the following line) r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Or 'beasts' according to six MSS.

<sup>b</sup> Or 'afraid of them' according to several MSS.



90. praised the same in the (stanza) 'Praise the famous' (*stuhī śrutam* : ii. 33. 11), propitiating him. Then in the following hymn (beginning) 'Unto' (*upa* : ii. 35) Apām napāt is praised.

तमेवाद्योत् hd, ब्रुवेवाद्यो b, ब्रुवे चाद्यो f, ब्रुमद्योत् r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>.—90<sup>ab</sup> is omitted in m<sup>1</sup>r.—ततः परे hdr, ततः परे br<sup>7</sup>, तः परे fk.—The end of the *varga* is here marked by १७ in bfk, not in hdm<sup>1</sup>.

### 18. Deities of RV. ii. 36-43. Indra as a Kapiñjala.

91. There are two hymns (ii. 36, 37) addressed to the Seasons (beginning) 'To thee' (*tubhyam* : ii. 36. 1). After one addressed to Savitr (38) follows one to the Aśvins (39). With the last (stanza : 6) of (the hymn) to Soma-Pūṣan (40), Soma, Pūṣan, and Aditi as well, are praised.

\*त्यार्त्तवे hbk, \*त्यर्त्तवे f, \*त्यार्त्तवे r.—सोमापौष्णे b, सोमपौष्ण्यो (सुताः) f, सोमा-पूष्णे hm<sup>1</sup>r (सोमपौष्ण्यः, Sarvānukramaṇi).

92. And (at the beginning of ii. 41) there are two (stanzas) to Vāyu (1, 2), one to Indra-Vāyu (3); next (come) five triplets (4-18) addressed to the Praūga deities<sup>a</sup>. The stanza 'Forth' (*pra* : 19) praises the two Soma carts: Agni is there incidental (*nīpāta-bhāḥ*). 'Heaven and Earth' (*dyāvā* : 20) (praises) Heaven and Earth; then follow (21) the two Soma carts<sup>b</sup>.

\*वायवी यज्ञाय A, \*वायव्यं यज्ञाय b, \*वायव्यं विवात्त f, (वेङ्क) वायव्या यज्ञाय r.—प्राडगात् b, प्रडगात् hdm<sup>1</sup>r fk.—अग्निस्त्वय hr fk, अग्निस्त्वय b.

<sup>a</sup> On these deities cp. above, ii. 27-35; also Sarvānukramaṇi on RV. i. 3 and ii. 41.

<sup>b</sup> According to the Sarvānukramaṇi, the whole of the last triplet (19-21) is addressed to either Heaven and Earth or the two Soma carts, while Agni is optional in 19<sup>o</sup>.

93. Now<sup>a</sup> Indra again desiring praise, became a francoline partridge, and taking up a position on the right quarter of the seer as he was about to set out<sup>b</sup>, uttered a cry (*vavāśa*)<sup>c</sup>.

सुतिं hm<sup>1</sup>rs, सुतं b f k r<sup>2</sup>.—ववाशस्त्राय दक्षिणाम hm<sup>1</sup>rs, ववासे प्रति दक्षिणाम r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, ववाशे प्रति दक्षिणाम b, ववासे प्रति दक्षि f.

<sup>a</sup> This and the following śloka are quoted by Śaṅguruśiṣya (p. 104) on RV. ii. 43.

<sup>b</sup> Cp. Nirukta ix. 4: *gr̥tsamadam artham abhyutthitāṃ kapiñjala 'bhivavāśe*, cp. Sarvānu-

kramanī on RV. ii. 43; Ṛgvidhāna i. 31. 3, 4; Max Müller, RV.<sup>2</sup> vol. ii, p. 8.

<sup>a</sup> Though, according to Roth, Erläuterungen, p. 125, the passage of the Nirukta quoted in note <sup>b</sup> is an interpolation, it was evidently known to the author of the BD. The stanza which Yāska goes on to quote for *kapiñjala* is the first of the khila after RV. ii. 43.

94. He (Gr̥tsamada), with the eye of a seer, recognizing him (Indra) in the form of the bird, praised him in the two following hymns (ii. 42, 43), 'With repeated cry' (*kanikradat*: ii. 42. 1).

पराम्बामनि<sup>a</sup> hm<sup>1</sup>r, एताभ्यामनि<sup>a</sup> ṣ, पराम्बामिति bfk.—The end of the *varga* is here marked by १८ in bfk, not in hdm<sup>1</sup>.

### Māṇḍala iii.

#### 19. The seer Viśvāmitra. Deities of RV. iii. 1–6.

95. The son of Gāthi<sup>a</sup> who, after ruling the earth<sup>b</sup>, attained by penance to the position of a Brahman seer (*brahmarṣi*) and (obtained) a hundred and one sons<sup>c</sup>, uttered the hymn which is addressed to Agni, 'Of Soma me' (*somasya mā*: iii. 1), and the two following (iii. 2, 3)

प्रशास्त्र hm<sup>1</sup>rb, प्रशास्त्रं f.—गां यस् b, गायंस् r, गाय f<sub>k</sub>, गायस् hd, गाधिस् m<sup>1</sup>.—<sup>a</sup>ध्यगच्छ hdr, <sup>a</sup>ध्यगच्छ b, <sup>a</sup>ध्यगच्छ r<sup>5</sup>r<sup>7</sup>, <sup>a</sup>ध्यगच्छत् f.—गाधिपुत्रस् hd, गाधिपुत्रस् r, गाधिपुत्रस् f<sub>k</sub>, गाधिपुत्रस् b.—यत्परं च hm<sup>1</sup>r, यत्परिति चा f, यत्परिति च b, तत्परं च r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.

<sup>a</sup> That is, Viśvāmitra, seer of Māṇḍala iii. Śaṅguruśiṣya (p. 104) gives a somewhat different and more detailed account of Viśvāmitra. <sup>b</sup> This remark of course refers to Viśvāmitra having originally belonged to the warrior class. <sup>c</sup> Cp. AB. vii. 18. 1.

96. addressed to Vaiśvānara. 'With every log' (*samit-samit*: iii. 4) is an Āpri hymn (*āpryaḥ*). There follow here two hymns (iii. 5, 6) addressed to Agni: Heaven and Earth, the Dawns<sup>a</sup>, the Waters, the Gods, the Fathers, and Mitra are incidentally mentioned deities (*nipātāḥ*)<sup>b</sup>.

वैश्वानरीये च fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, वैश्वानरीये च b, वैश्वानरीयेति r, वैश्वानरायेति hdm<sup>1</sup> (the *pratika* of iii. 3). I have omitted the syllable च because it is redundant after यत्परं च, and because it would give the *pūda* thirteen syllables according to the reading of the B MSS. R's reading वैश्वानरीयेति is impossible, while that of hdm<sup>1</sup> यत्परं च । वैश्वानरायेति I regard as a corruption: यत्परं च having become यत्परं च, the following वैश्वानरीये had to be changed to वैश्वानरायेति. This reading gives both a wrong and an

incomplete sense: 'the following also (iii. 2) beginning "*vaiśvānarāya*" (is addressed to Agni, instead of *Vaiśvānara*),' and no account is then taken of iii. 3.—आप्वो h d, आम्बो m<sup>1</sup>, आमो r, आमियो b f r<sup>2</sup> r<sup>5</sup> r<sup>7</sup>, आमिया k.—हे आमेधे h m<sup>1</sup> r, हे च ये ये b, हे च ये f k, हे अपये s.—त्वह h m<sup>1</sup> r, त्वह b f r<sup>2</sup> r<sup>5</sup> r<sup>7</sup> s, त्वह k.—यावापृथिव्या उषसो निपाता r<sup>3</sup> k r<sup>2</sup> r<sup>5</sup> r<sup>7</sup>, यावापृथिव्या उषसो निपाता f b, यावापृथिव्या उषसो निपाता m<sup>1</sup>, यावापृथिव्या तु निपातमाजात् r, ṣaḍguruśiṣya (cp. v. r.).—पितरश्च h m<sup>1</sup> r s, पितरोऽच r<sup>3</sup> b f k r<sup>2</sup> r<sup>5</sup> r<sup>7</sup>.

<sup>a</sup> On the Sandhi न्वा उषसो see introduction to Sarvānukramanī, p. x, and footnote <sup>2</sup>; Aufrecht, Aitareya Brāhmaṇa, p. 427, last §. <sup>b</sup> *Nipāta* is here used = *nipātin*. The last three pādas of 96 are quoted by ṣaḍguruśiṣya, p. 105.

97. In (hymns) addressed to Agni, *Vaiśvānara*, *Varuṇa*, *Jāta-vedas* are seen to be praised<sup>a</sup>. Wherever (here) one (of them) may be praised or there is no (actual) praise<sup>b</sup>, one should know that they are intended to be incidental or to serve as a comparison.

सू येतेका h m<sup>1</sup> r, सूयेतेको B.—यवास्तुतिर्वा h m<sup>1</sup> r, तवान्यस्तुतिर्वा B.—निपात्यर्थाद्यो h d m<sup>1</sup>, निपात्यर्थाद्यो r<sup>1</sup> r<sup>3</sup> r<sup>4</sup> r<sup>6</sup>, निपात्याद्यो b, निपात्यास्वामु f k, निपात्यांसांद्यो r.—पमार्थाच्च h d m<sup>1</sup>, पमार्थाच्च r, पमार्थाच्च f k.

<sup>a</sup> The first pāda has only ten syllables. <sup>b</sup> That is, when the deity is not invoked, but the name is merely mentioned, as in a simile.

98. The royal seers<sup>a</sup>, the *Grtsamadas*, the *Vasiṣṭhas*, the *Bharadvājas*, the *Kuśikas*, and the *Gotamas*, the All (gods), the *Aśvins*, the *Āṅgirasas*, the *Atris*, *Aditi*, the *Bhojas*<sup>b</sup>, the *Kaṇvas*, the *Bhrgus*, the Two Worlds (*rodasī*), the Regions (*diśah*)<sup>c</sup>,

कुशिका b f k, कुशिको h d m<sup>1</sup> r.—गौतमाश्च h d, गौतमाश्च m<sup>1</sup> b f k r.—भोजो h m<sup>1</sup> r b, भोजो f k.—कण्वा m<sup>1</sup>, कण्वो h d r, कण्वा b, कण्वा k r<sup>2</sup> r<sup>5</sup> r<sup>7</sup>, कण्वा f.

<sup>a</sup> Mentioned as a class or group, like all the following names except the *Aśvins*, *Rodasī*, and *Aditi*. <sup>b</sup> That is, liberal patrons, here spoken of as a class (as in RV. x. 107). <sup>c</sup> Mentioned below also (viii. 128) as incidental in hymns to the All-gods.

99. when praised at the beginning, end<sup>a</sup>, or middle of a hymn, in (hymns) addressed to *Savitr*, *Soma*, the *Aśvins*, or the *Maruts*, to *Indra* or *Agni*, to *Rudra*, *Sūrya*, or *Uṣas*, do not interfere (*vyāghnanti*) with the deities who own the hymn (*sūktabhāṅj*)<sup>b</sup>.

सौम्या<sup>a</sup> h d r, सौम्या<sup>a</sup> B.—मावतेषु ऐन्द्रा<sup>a</sup> r, मावतेषु ऐन्द्रा<sup>a</sup> h d m<sup>1</sup>, मावतेषु ऐन्द्रा<sup>a</sup> b, मावतेषु ऐन्द्रा<sup>a</sup> f k.—सौम्यीषतेषु r, सौम्यीषतेषु h d, सौम्यीषतेषु m<sup>1</sup>, सौम्यीषतेषु r<sup>2</sup> r<sup>5</sup> r<sup>7</sup>,

सौम्योषसेषु b, सौम्योषसेषु f.—सुतासु hm<sup>1</sup>r, सुतासाः r<sup>5</sup>r<sup>7</sup>, no तु or ताः in bfk.—  
 देवताः सुक्तमावः r, देवताः सुक्तमावाः hm<sup>1</sup>r<sup>3</sup>, देवता सुक्तमागिनी bfk, देवता सुक्तमागि-  
 नीम् r<sup>7</sup>, सुक्तमागिनाम् r<sup>5</sup>.—The end of the *varga* is here marked by १९ in bfk.

<sup>a</sup> Cp. above, iii. ५२; also i. २२ and below, v. १७१. <sup>b</sup> That is, such incidental deities do not interfere with one particular god being the chief deity of the hymn.

## 20. Deities of RV. iii. 7-29.

100. The seventeenth Adhyāya (RV. iii. 7-29) is Agni's. 'Stand erect to aid us' (*ūrdhva ū śu na ūtaye*: i. 36. 13, 14)—these two stanzas of Kaṇva are addressed to the sacrificial post (*yaupī*), and the five (beginning) 'They anoint thee' (*añjanti tvā*<sup>a</sup>: iii. 8. 1-5).

एते br, ये ते hm<sup>1</sup>fk.—काव्याव् r, काव्याव् h d, कव्याव् m<sup>1</sup>, काव्याव् bfk.—यीष्याव् h d यीष्याव् m<sup>1</sup> bfk, यीषी ह् r.

<sup>a</sup> The correct pratika is *tvām*, but *tvā* (*tvēti*) has been substituted for the sake of the metre.

101. The rest<sup>a</sup> (are addressed) to many posts, while the eighth stanza is addressed to the All-gods; the last (stanza) of this (hymn) is that which is said to be concerned with cutting (the post)<sup>b</sup>. The sixth (hymn: iii. 12)<sup>c</sup> is said to be addressed to Indra-Agni.

शेषा वज्रभ्यो fkr, शेषाभ्यो वज्र(यूपिभ्यो) h d, शेषिभ्यो वज्रभ्यो m<sup>1</sup>r<sup>3</sup>, शेषो वज्रभ्यो b.—  
 व्रक्षणी योक्ता hdm<sup>1</sup>, व्रक्षणा योक्ता bfk r<sup>5</sup>, व्रक्षणाः योक्त्रो r<sup>5</sup>r<sup>7</sup>, व्रक्षिनी योक्ता r.—वष्टमै-  
 र्नापमुच्यते h d r, (योक्त्रो) द्वापी ऐन्द्रापमुच्यते r<sup>5</sup>r<sup>7</sup>, ऐन्द्रापिन्द्राप्तु b, ऐन्द्रापीन्द्राप्तु ---fk

<sup>a</sup> That is, all but the eighth and the eleventh stanzas, which are excepted; according to the *Sarvānukramaṇi* the eighth is optionally excepted: *añjanti yūpastutiḥ: śaṣṭhyādyaḥ bāt bahavo, 'ntyā vrasācīny, aṣṭamī vaiśvadevī vā*. <sup>b</sup> The text of the *Sarvānukramaṇi* (also *Sāyana*) has *vrasācīni*, but *Ṣaḍguruṣiṣya* (*adhikaraṇe lyuṣ*) must have read *vrasācāni*

<sup>c</sup> That is, the sixth hymn of the Adhyāya (cp. 100).

102. (The stanza) 'Agni, Dawn' (*agnim uśasam*: iii. 20. 1) is addressed to the All-gods; (they are) also (invoked) with the (stanza) 'Dadhikrā' (*dadhikrām*: iii. 20. 5). But the stanza 'Agni and Indra' (*agna indraś ca*: iii. 25. 4) is addressed to Agni-Indra. The following triplet (iii. 26. 1-3) is addressed to Vaiśvānara.

अग्निमुषसं वैशदेवी  $hd m^1 r^1 r^3 r^4 r^6 b f k r^2$ , वैशदेवपिमुषसं  $r$ : the latter reading is doubtless a correction owing to the metrical irregularity of a pāda of nine syllables (cp. Sarvānukramapī: *agnim upasam ādyāntye vaiśvadevyau*).—दधिक्रामिति  $Am^1$ , दधिक्राव्येति  $fkr$ , दधिक्रात्रेति  $b$ .—इदृचक्  $r^6 r^7$ , इदृचक्  $b$ , इदृचक्  $f$ , इद्रेति  $hm^1 r$ .—परो  $hd b f k$ , परा  $r$ .

103. And (the triplet) 'Let them go forth' (*pra yantu*: iii. 26. 4-6) is addressed to the Maruts<sup>a</sup>. The last (stanza), 'With a hundred streams' (*śatadhāram*: iii. 26. 9), is (in) praise of a preceptor<sup>b</sup>. 'Forth your food' (*pra vo vājāḥ*: iii. 27. 1) praises the seasons; 'Rub ye' (*manthata*: iii. 29. 5) praises the priests.

मावतम्  $Bhm^1$ , मावताम्  $r$ .—अस्त्रिज स्योति  $hd$ , अस्त्रिजः स्योति  $r$ , अस्त्रिजस्येव  $br^2 r^6 r^7$ , अस्त्रिजस्य  $fk$ .—मन्वत  $hd m^1 fk$ , मन्वतः  $br$ .

\* Cp. Sarvānukramapī: *tycau vaiśvānariya-mārutau*: the last word is explained by Śaṅgurusīya with *asitīyasya (tycasya) māruto 'gnih*. See Geldner, *Vedische Studien*, iii, p. 160. <sup>b</sup> Cp. op. cit., pp. 159, 160.

104. But in the (stanza) 'Misty' (*purīṣyāsaḥ*: iii. 22. 4) he (the seer) lauds the fires on the altar (*dhiṣṇya*). Now they are there to be recognized as the Divine Sacrificers.

श्रियास्येव  $hd br$ , श्रुयास्येव  $fkr^2$ .—तच तु  $hm^1 r$ , तच ह  $b f k r^2 r^6$ .—The end of the *varga* is here marked by २० in  $bd m^1 f$ , not in  $k$ .

## 21. Deities of RV. iii. 30-33. Viśvāmitra, Sudās, and the Rivers.

105. The twenty-three<sup>a</sup> (hymns) after this (beginning) 'They desire' (*ichanti*: iii. 30) are addressed to Indra. But in the hymn 'Forth' (*pra*: iii. 33) Viśvāmitra and the Rivers engaged in a dialogue<sup>b</sup>.

इह्योति  $hm^1 r$ , इह्यन्ति त्वा  $bk$ , इत्यन्ति त्वा  $f$ .—विश्वामित्रः  $r^2 b f k r^2 r^7 n$ , नमिच  $hd$ , नमिच  $r$ .—समूदिरे  $hr b f k$ , समूदिरे  $r^2 r^3 r^7$ , नच संवदन्  $m^1$ , स संवदन्  $r^1 r^4 r^6$ .

<sup>a</sup> That is, RV. iii. 30-53, not 30-52, because iii. 33 is excepted; for similar statements cp. v. 12 and 105. <sup>b</sup> 105<sup>ad</sup> and 106<sup>ab</sup> are quoted in the Nītimāṇḍarī on RV. iii. 33. 1.

106. The seer going with Sudās—being his domestic priest for the sake of sacrifice—to the confluence of the Vipās and the Śutudrī addressed these two (rivers) with (the words) 'Be propitious' (*śam*).

संनिष्ठा<sup>र्थ</sup> hm<sup>1</sup>rn(m), संनिष्ठा<sup>र्थ</sup> fk, संनिष्ठा<sup>र्थ</sup> b, स इ<sup>ज्या</sup>र्थ n.—सुदासा सह यनुषिः b, सुदासा सह यनुषिः f, सुदास का ह यनुषिः hdm<sup>1</sup>, सुदासः सोऽहरवन् rn.—शमिते<sup>ति</sup> hdm<sup>1</sup>, शमिते<sup>ति</sup> r, शमिते<sup>ति</sup> f, शमिते<sup>ति</sup> b, शमिते<sup>ति</sup> k.

107. In that (hymn) there appear statements (*pravādāḥ*) in the dual, plural<sup>a</sup>, and singular : in the hemistich 'Unto' (*acha* : iii. 33. 3<sup>ab</sup>) or in the (successive) pādas (*pacchāḥ*) 'Down to thee' (*ni te* : 10<sup>a</sup>, 10<sup>a</sup>, 11<sup>a</sup>), in the singular (*ekavat*) in (reference to) the rivers<sup>b</sup>;

पच्छे वा hdr, पच्छे वा m<sup>1</sup>, पक्ष वं b, पक्ष वं f, पक्ष वं k.—'वसि ते hdm<sup>1</sup>, 'वसि ते bfk, 'वसि ते r.

<sup>a</sup> Cp. Nirukta ii. 24.

<sup>b</sup> Which speak in the plural in iii. 33. 10<sup>a</sup>.

108. in the dual (*dvivat*) in the first distich (iii. 33. 1, 2) besides a hemistich (3<sup>ad</sup>), the speech (being that) of Viśvāmitra<sup>a</sup> according to the sacred text (*śrutiḥ*)<sup>b</sup>. Or (on the other hand) the rivers addressed the seer in the plural (*bahuvat*) with these (following) stanzas,

'वचः श्रुतेः hdm<sup>1</sup>r, 'वचश्चुचे b, वचश्चुचे fk.—एतामिर्हृग्मिर्वा hd, एतामिर्हृग्मि वा f, एतामिर्हृग्मिर्वा r, एतामिर्हृग्मिर्वा b, एतामि वा k.

<sup>a</sup> According to the Ārṣānukramaṇī iii. 7 (followed by the Sarvānukramaṇī) stanzas 4, 6, 8, 10 are spoken by the rivers (*nadīvacāḥ*), the remaining nine by the seer (*viśvāmitravacāṃsi*). The Sarvānukramaṇī has in this passage clearly borrowed from the Ārṣānukramaṇī.

<sup>b</sup> The same expression (*śrutiḥ*) is used in the Sarvānukramaṇī in stating that Viśvāmitra is optionally the author of RV. iii. 31 (see AB. vi. 18. 2); the Ārṣānukramaṇī (iii. 5) has the expression *yathā śrutiḥ* with regard to that hymn (cp. Śaṅgurusīya, p. 106).

109. (viz.) with the sixth, the eighth, the fourth, and the tenth; the rest (*itarāḥ*) are the seer's. The two gods who are celebrated in the seventh stanza and in the sixth<sup>a</sup>

वज्राष्टम्या hf, वज्राष्टम्या dm<sup>1</sup>, वज्राष्टम्या b, वज्राष्टम्या k, वज्राष्टम्या r.—वतुर्धो च दशम्या hdm<sup>1</sup>f, वतुर्धो च दशम्या rbk.—The end of the *varga* is here marked by २० in m<sup>1</sup>, by २९ in hdf, not at all in bk.

<sup>a</sup> Indra and Savitṛ are mentioned in the sixth, and Indra in the seventh. The Sarvānukramaṇī says: *ṣaṣṭhisaptamyos to Indrastutiḥ*.

## 22. RV. iii. 31: an adoptive daughter. Viśvāmitra and Śakti.

110, 111. are to be recognized as incidental. In the last (hymn)<sup>a</sup> there is (a stanza)<sup>b</sup> addressed to Indra-Parvata. How one makes a daughter what is called an adoptive child (*putrikā*) or in that sense (*tathā*) impregnates her<sup>c</sup>, that is told in the (hymn) 'Teaching' (*śāsat*: iii. 31)<sup>d</sup>. In the stanza 'Not' (*na*: iii. 31. 2) the giving of inheritance to a daughter is forbidden<sup>e</sup>.

जेद्यौ लो<sup>०</sup> hdr, जेये सौ<sup>०</sup> b, ज्यवि<sup>०</sup> fk.—नाम fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, तामु b, नारी hdm<sup>1</sup>r.—111. तस्यां hm<sup>1</sup>r, तस्या bfk.—रेतो वा hdm<sup>1</sup>r, रेतोधा bfr<sup>5</sup>r<sup>7</sup>, रेतोवा k.—तस्यासदिति hm<sup>1</sup>r, तस्यदिति b, तस्यासदिति f.—प्रतिविध्यते hm<sup>1</sup>r, प्रतिविधति fk, प्रतिविधति b.

<sup>a</sup> That is, of the series of twenty-three (above, 105), viz. iii. 53. <sup>b</sup> That is, iii. 53. 1. <sup>c</sup> *Siñcatī reto* is meant for the equivalent of *sekam rñjan* in RV. iii. 31. 1<sup>o</sup>. <sup>d</sup> RV. iii. 31. 1 is commented on by Yūka, Nirukta iii. 4; cp. Sāyaṇa on RV. iii. 31. 1, 2; see Geldner, *Vedische Studien*, iii, pp. 34. 35. <sup>e</sup> RV. iii. 31. 2 is commented on by Yūka, Nirukta iii. 6.

112. And (the seer) says that her son (who is) younger (than she) is a brother like an eldest (brother)<sup>a</sup>.

At a great sacrifice of Sudās, by Śakti<sup>b</sup> Gāthi's<sup>c</sup> son (Viśvāmitra)<sup>d</sup>

तस्यासाह B, तस्यासेव A.—सुतम् m<sup>1</sup>, सुतम् the rest.—शक्तिना hm<sup>1</sup>r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>,<sup>6</sup>, दक्षिणा r, दक्षिणां bfk.—गाधि<sup>०</sup> hdm<sup>1</sup>, गाधि<sup>०</sup> bfk.

<sup>a</sup> That is, he inherits property from his grandfather through his mother, just as much as if he had been an eldest brother of the latter. I take *jyeṣṭhaval* to be = *jyeṣṭham* (*bhrātaram*) *iva*. <sup>b</sup> Son of Vasiṣṭha. <sup>c</sup> The form Gāthi (not Gādhi) is supported by the AB. and Sarvānukramaṇī, introduction to Maṇḍala iii. <sup>d</sup> 112<sup>ad</sup>-116<sup>ab</sup> are quoted by Śaṅguruṣiṣya on RV. iii. 53, the first two lines, however, only in an adapted form; cp. *Indische Studien*, i. 119 f.; Muir, *Sanskrit Texts*, i. 343.

113, 114. was forcibly deprived of consciousness. He sank down unconscious. But to him the Jamadagnis<sup>a</sup> gave Speech called Sasarparī, daughter of Brahmā or of the Sun<sup>b</sup>, having brought her from the dwelling of the Sun. Then that Speech dispelled the Kuśikas's<sup>c</sup> loss of intelligence (*a-matim*)<sup>d</sup>.

जिगृहीतम् hm<sup>1</sup>r, गुहीत्वाय bfk, गुहीत्वा r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—वसासेतः hm<sup>1</sup>r, वसासेतः b, वसासेतः fk, वज्रसासेतः r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—वसीद्द् hm<sup>1</sup>r, वासीद्द् bfk.—तस्यै bfr, तस्यै k, तस्या

h<sup>dr</sup>1<sup>r</sup>4. —ब्राह्मीं तु hm<sup>1</sup>rs, ब्राह्मीं च bfk. —113<sup>ed</sup> and 114 are quoted by Sāyaṇa on RV. iii. 53. 15 (112<sup>ed</sup> and 113<sup>ab</sup> being paraphrased by him as well as Śaṅguruśiṣya). —114. सूर्यचयादिहावृत्त्य Am<sup>1</sup>, चयादिहावृत्त्य b, चयादिहावृत्त्य fk, चयादिहावृत्त्य r, सूर्यचयमन आवृत्त्य g. —ददुस्ते hm<sup>1</sup>r, तां ददुस् r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, ददुस्ते g, ददुस् fk, ददु b. —अमतिं तामपावृत्त्य hm<sup>1</sup>r, अमतिं तामपानुदत्त g, अमतिं तामपावत् b, अमतिं तामपावत् f. —The end of the *varga* is here marked by २२ in hdbfk, not in m<sup>1</sup>.

<sup>a</sup> Cp. RV. iii. 53. 15. 16.

<sup>b</sup> Sasarpārī is called *sūryasya duhitā* in RV. iii. 53. 15.

<sup>c</sup> That is, the other Kuśikas, as well as Viśvāmītra, had been rendered unconscious by Śakti. <sup>d</sup> The word occurs in RV. iii. 53. 15 (*sasarpārī amatīm bādhamānā*).

### 23. Viśvāmītra and Vāc Sasarpārī. Spells against the Vasiṣṭhas.

115. And in the (stanza) 'Hither' (*upa* : iii. 53. 11) Viśvāmītra restored the Kuśikas to consciousness (*anubodhayat*). And gladdened at heart by receiving Speech he paid homage to those seers (the Jamadagnis),

उपेति चास्मां m<sup>1</sup>r<sup>1</sup>r<sup>4</sup>, उपेति चास्मा b, उपेति चास्मां hd, उपेति यास्मा f, उपेत्त चास्मां r, उपेत्त वाचं r<sup>5</sup>, उपेतेति (the fuller pratika) g. —नुबोधयत् hm<sup>1</sup>r, न्वयोजयत् g, न्वचेति यत् b, स्वचेत् fk : the latter two readings probably stand for न्वचेतयत्, as RV. iii. 53. 11 contains the form चेतयध्वम्. I have corrected नुबोधयत् to नुबोधयत्, as the syllable नु could only be accounted for by नु (not न्व), and unaugmented forms are not uncommon in the BD. (e.g. above, 113, *avasidat*). —हृष्टात्मा hm<sup>1</sup>rs, प्रतिष्ठात्मा b, प्रतिष्ठात्मा fk. —तामृषीन्वचेतयत् hm<sup>1</sup>r bfk, तामृषीन्वचेतयत् r<sup>5</sup>r<sup>7</sup>, जमदग्नीन्वचेतयत् g.

116. himself praising Speech with the two stanzas 'Sasarpārī' (*sasarpārī* : iii. 53. 15, 16). (With the stanzas) 'Strong' (*sthīra* : iii. 53. 17-20) (he praised) the parts of the cart and the oxen, as he started for home.

116<sup>ab</sup> comes before 115<sup>ed</sup> in bfk. —नकुहस bfk r<sup>5</sup>, नकुहं च hm<sup>1</sup>r (RV. iii. 53. 18 has अनकुहः) : though all the MSS. have कु, consistency requires कु in the text. —गृहान्मज्जन् hm<sup>1</sup>r, गृहान्मज्जन् b, गृहान्मज्जन् f. —After 116<sup>ed</sup> bfk m<sup>1</sup>r (not h<sup>dr</sup>1<sup>r</sup>3<sup>r</sup>4) add the line :

अनसोऽङ्गानि चोत्थाप्यनङ्गाहौ गृहान्मज्जी ।

117. And then going home he deposited (them<sup>a</sup> there) in person (*svasārīṇa*).



But the four stanzas which follow (iii. 53. 21-24) are traditionally held to be hostile to the Vasiṣṭhas<sup>b</sup>.

ततश्च b f k r, तन्वश्च h d m<sup>1</sup>.—स्वशरीरेण b f k, स्वशरीरं च r, स्वां शरीरं च h d m<sup>1</sup>.—आहव्यरीददे m<sup>1</sup>, आहव्यरीददे h d (= नहव्यरीददे), स स्वयमाप ह r, स समाप ह b, स समाप ह f.—The following line is added in B after 117<sup>ab</sup>:

रथं च स्वशरीरेण<sup>1</sup> न हान्वाहव्यरीददे<sup>2</sup> ।

<sup>1</sup> f k m<sup>1</sup> r, शरीरं च b. <sup>2</sup> b r, आहं f m<sup>1</sup>, अहं k. <sup>3</sup> h m<sup>1</sup> f k, पराददे r. This line and that which appears in B after 116<sup>ed</sup> seem to be corruptions of the lines which they respectively follow, and which are common to A and B. In m<sup>1</sup>, 116<sup>ed</sup> and 117<sup>ab</sup> appear as follows (117<sup>ab</sup> thus having three forms in this MS.):

स्त्रिराविद्यन्तोऽगान्यनहुं च न गृहान्मन्त्र ९६ ।

तन्वश्च स्वां शरीरं च गृहानाहव्यरीददे

अनतोऽगानि चोत्पाप्मानङ्गाही गृहात्मनो ९७ ।

ततश्च स्वशरीरेण गृहान्त स्वयमाप ह

रथं च स्वशरीरेण गृहानाहं चरीददे ९८ ।

—द्वेषिष्यः स्मृताः h m<sup>1</sup> r<sup>1</sup> r<sup>3</sup> r<sup>4</sup> r<sup>2</sup> (?), द्वेषिषीर्विदुः r, द्वेषिषी विदुः f b, द्वेषिषी विधिः k.

<sup>a</sup> That is, the cart, its parts, and the oxen. Cp. RV. iii. 53. 20: *ā grhebhyaḥ . . ā vimocanāt*, 'until we reach home and unyoke.' <sup>b</sup> On 117<sup>ed</sup>-119 cp. Indische Studien, i. 120; Muir, Sanskrit Texts, i, p. 344; Roth, Zur Litteratur, pp. 107, 108; Sāyaṇa on RV. iii. 53. 21; Śaḍguruśiṣya (p. 108), who quotes Ṛgvidhāna ii. 4. 2; Max Müller, RV.<sup>2</sup> vol. ii, p. 23.

118. They were pronounced by Viśvāmitra; they are traditionally held to be 'imprecations' (*abhiśāpa*). They are pronounced to be hostile to enemies<sup>a</sup> and magical (*abhicārika*) incantations.

ताः प्रोक्ता b f k, तु प्रोक्ता r<sup>1</sup> r<sup>3</sup> r<sup>4</sup> r<sup>2</sup>, याः प्रोक्ता h m<sup>1</sup> r (cp. Sarvānukramanī: अमिश्रापाक्ताः).—The reading of 118<sup>ed</sup> in the text is that of B; instead of it A has: द्विद्वेषिष्यः स्मृता विद्यादमिचारेषु श्रव्यन्ति.—द्विद्वेषास्तु f, द्वेषद्वेषाःस्तु b, विद्वेषिष्यः h d m<sup>1</sup>, विद्वेषिष्यः r<sup>1</sup> r<sup>3</sup> r<sup>4</sup> r<sup>2</sup>.—विद्या वैवामिचारिकाः b, विद्यां वैवामिचारिः f.—The end of the *varga* is here marked by २३ in h d b f k.

<sup>a</sup> Cp. Ṛgvidhāna i. 19. 4; i. 20. 1.

#### 24. RV. iii. 53. 21-24. Deities of RV. iii. 54-60.

119. The Vasiṣṭhas will not listen to them. This is the unanimous opinion of their authorities (*ācāryaka*)<sup>a</sup>: great guilt arises from repeating or listening (to them)<sup>b</sup>;

120. By repeating or hearing (them) one's head is broken into a hundred fragments ; the children of those (who do so) perish : therefore one should not repeat them <sup>a</sup>.

कीर्तितेन hbrs, कीर्तितेन m<sup>1</sup>, कीर्तनेन fk.—श्रुतेन bfrs, श्रुतेन hdm<sup>1</sup>, corrected on margin to श्रुतेन in h.

\* This śloka is quoted by Ṣaḍguruśiṣya to show why the Vasiṣṭhas do not listen to these stanzas. Roth, Zur Litteratur, p. 108, cites the śloka ; cp. Max Müller, RV.<sup>2</sup> vol. ii, p. 23.

121. The seer praised the All-gods with the four (hymns) 'To him' (*imam* : iii. 54-57).

B He praised them all with his whole soul, thinking of the highest Abode,

121<sup>cd</sup> is found in B and m<sup>1</sup> only.

B 122. while he uttered 'Great is that unique mysterious power of the gods' (<sup>a</sup> *devānām asuratvaṃ tad ekaṃ mahat*)<sup>b</sup>.

The Aśvins, Mitra, the Ṛbhus are (the respective deities of) 'The milch-cow' (*dhenuḥ* : iii. 58), 'Mitra' (*mitraḥ* : iii. 59), and 'Here, here, of you' (*iheha vaḥ* : iii. 60).

\* That is, the refrain of iii. 55 slightly altered (*mahat devānām asuratvaṃ ekaṃ*).  
<sup>b</sup> 122<sup>ab</sup> is found in B and m<sup>1</sup> only. This and the preceding line may very well be later additions as they contain no new statement. If we deduct them, as well as 123<sup>ab</sup> (A) and 124<sup>ab</sup>, the two *vargas*, 24, 25, have only five and a half ślokas. They may thus originally have formed one *varga* only.

A 123. (The stanza) addressed to Mitra, 'To Mitra five' (*mitrāya pañca* : iii. 59. 8)<sup>a</sup>, should be recognized as addressed to the All-gods<sup>b</sup>.

But the last triplet here in the hymn to the Ṛbhus (iii. 60. 5-7) is addressed to Indra and the Ṛbhus.

त्वामेवे in all MSS. and r.—सूक्त उत्तमः hd, सूक्त उत्तम b, सूक्त उत्तमे fk, सूक्तः स उत्तमः r.—The end of the *varga* is marked by २४ here (after उत्तमः) in h (२५ in d), but in m<sup>1</sup> bfk at the end of the next line (after पञ्चमात्), where the number of the śloka is also given by m<sup>1</sup> as ५ (= ६०५).

<sup>a</sup> The All-gods are mentioned in it: *sa devān viśvān bibharti*. There is no reference to this statement in the *Sarvānukramanī*. <sup>b</sup> 123<sup>ab</sup> is found in hdm<sup>1</sup>r only, being omitted in bkr<sup>2</sup>r<sup>5</sup>.

## 25. Deities of RV. iii. 61, 62.

B 124. In the preceding couplet (iii. 60. 3, 4) Indra is incidental. After 'O Uṣas, with strength' (*uṣo vājena*: iii. 61) the fifth <sup>a</sup>

(hymn), which is addressed to Dawn, there follow in the final (hymn: iii. 62) six triplets addressed to separate deities: the first (1-3) is addressed to Indra-Varuṇa, and the following one (4-6) to Brhaspati;

124<sup>ab</sup> is found in bfk m<sup>1</sup>r, but is omitted in h d r<sup>1</sup> r<sup>4</sup> r<sup>2</sup> (?).—पूर्वे दृष्टे br, पूर्वदृष्टे f.—पञ्चमात् r, पचमात् m<sup>1</sup>, पञ्चगात् bfk.—शीषसाद् b, शीषसाद् m<sup>1</sup>, शीषस्याद् hd, उषासा fk, उषसाद् r (*Sarvānukramanī* on RV. iii. 61: उषसम्).—उत्तरास्त्वन्मि षट् पृथग्देवता-सृष्टाः Am<sup>1</sup>r<sup>2</sup> (\*ताः सृष्टाः m<sup>1</sup>), उत्तर षष्ठ्यग्देवता चाः b, उत्तर षड्मि यं - - - र्देवता - - - च fk, उत्तरे षड्मिः सुता अग्देवता दृष्टेः r.—तथा परः hdm<sup>1</sup>r<sup>3</sup>, ततः परः r, तदुत्तरः r<sup>4</sup>, (बाईसख्य) उत्तरः bfk.

<sup>a</sup> This must mean the fifth hymn of the group iii. 57-62, the seer of which is Viśvāmitra, while the seer of the preceding three (54-56) is Prajāpati Viśvāmitra or Vācya. It could not mean 'the fifth hymn to Uṣas,' as iii. 61 is the sixth hymn in the RV. addressed to that deity.

125. and (then come three respectively) addressed to Pūṣan (7-9), Savitr (10-12), Soma (13-15), while the last (16-18) is addressed to Mitra-Varuṇa. And with that (final triplet) Jamadagni<sup>a</sup> praised the two gods who delight in law (*rtāvrddhau*)<sup>b</sup>.

मैत्रावरुण उत्तमः hm<sup>1</sup>r, षष्ठामन्वसु यसृष्टः b f k r<sup>5</sup> r<sup>7</sup>.—\*पिख A, \*पिखु B.—The end of the *varga* is here marked by २५ in bf, not in hdk.

<sup>a</sup> According to the *Ārṣṇukramanī*, followed by the *Sarvānukramanī*, Jamadagni is the alternative seer of this triplet. <sup>b</sup> This epithet of Mitra-Varuṇa occurs in RV. iii. 62. 18 as *rtāvrddhau*.

## Māṇḍala iv.

## 26. Deities of RV. iv. 1-15.

126. He (Vāmadeva) for whom, when he cooked the entrails of a dog for the sake of honouring the Gods, the Seers, and the Fathers, the Vṛtra-slayer (Indra), in the form of an eagle, brought the mead<sup>a</sup>,

पपाचाव्वाणि यच्छुनः Am<sup>1</sup>, य चाव्वाण्यपयच्छुनः Bn.—यस्य वै hm<sup>1</sup>r, यस्य च r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>n, यस्य च b, यस्य च fk.—०ण चाहरद् n, ०ण चहरद् r, ०ण चहरन् m<sup>1</sup>, ०ण हरद् fk, ०ण चाहरद् r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, ०णाहरद् hb.

<sup>a</sup> Cp. RV. iv. 18. 13: *śuna āntrāṇi pece . . . adha me śyeno madhu ā jabhāra*. Cp. Manu x. 106; Sieg, Sagenstoffe, p. 79.—126 is quoted by the Nītimajjari on RV. iv. 18. 13.

127. that seer, descendant of Gotama, praised Agni with fifteen hymns (beginning) 'Thee' (*tvām*: iv. 1-15), and Indra with the following sixteen, 'Hither' (*ā*: iv. 16-32)<sup>a</sup>.

सूक्तिरेति तु hr<sup>3</sup>r<sup>4</sup>m<sup>1</sup>b, सूक्तिरेति च r<sup>5</sup>r<sup>7</sup>, सप्तैरेति च b, तप्तैरेति च fk, सूक्तिरेतैस्तु r.

<sup>a</sup> The series, being interrupted by iv. 27 (*śyenaśtuti*, below, 136), extends to 32; cp. above, iv. 105, and below, v. 12, 105.—126 and 127 are translated by Sieg, Sagenstoffe, pp. 78, 79.

128. In the three<sup>a</sup> (stanzas) 'As such, thy brother' (*sa bhrātaram*: iv. 1. 2-4) Agni is incidental (*nipātabhāṇ*); others say that (the seer) praises the incidental (*nipātin*) Agni together with Varuṇa<sup>b</sup>.

०क्षीतिव्याहृद् bfk, ०क्षीति व्याहृद् r, ०क्षीतिव्याहृद् hd, ०क्षीति व्याहृद् m<sup>1</sup>.—अग्नये निपातिभ्यः m<sup>1</sup>br, अग्नये निपातिभ्यः hd, अग्नये निपातनं f, अग्नये निपातने k.

<sup>a</sup> This must be an old mistake for *catasraṣu* (often confused in MSS. with *ca tisraṣu*), as the vocative *agne* occurs in all the four stanzas (iv. i. 2-5), and the Sarvānukramaṇī has *upādyaś catasraṣ*. <sup>b</sup> Hence the statement of the Sarvānukramaṇī that Agni alone or Agni and Varuṇa are the deities of iv. i. 2-5.

129. Some (say) that the two hymns 'Agni, upon' (*praty agniḥ*: iv. 13, 14) are addressed to the divinities mentioned by their characteristic names (*lingoktadaivata*)<sup>a</sup>. But with the two (stanzas) 'He noted' (*bodhat*: iv. 15. 7, 8) the seer praises Somaka only.

अनुक्तं तु hm<sup>1</sup>r, प्रत्यधिरितुते b, प्रत्यधिरितुमे r<sup>5</sup>, प्रत्यधिरितुते fk.—After 129<sup>ab</sup> bfk have the following corrupt śloka:

उत्तमासुषसं देवी मध्यमं पुनश्चतुस्रम् ।

पृथक् च सह च क्षीति कर्मणी तत्प्रवर्द्धितम् ॥

—सोमकमेव तु hm<sup>1</sup>r, सोमकभूपतिम् br<sup>5</sup>r<sup>1</sup>, \*पतिः fk.—The end of the *varga* is here marked by २६ in hbfbkm<sup>1</sup>.

\* Cp. Sarvānukramaṇī: *lāgoktadaivatam tv eke*.

### 27. RV. iv. 18-30. Indra's birth and fight with Vāmadeva.

130. And with a view to (long) life for him the Aśvins are praised with the two following (stanzas: iv. 15. 9, 10). Her unborn child (*garbham*) who said, 'I will not be born in the straightforward way (*añjasā*)' <sup>a</sup>,

चायुषोऽर्थाय Bhm<sup>1</sup>, चायुर्थाय r.—अज्ञसा न जनिष्ये हं hm<sup>1</sup>b, अज्ञसा न जनिष्ये हं f, अज्ञसा तु जनिष्येहं r, जनिष्याम r<sup>1</sup>r<sup>4</sup>r<sup>0</sup>, जनिष्याण r<sup>3</sup>.—ब्रुवाणं hrfk, ब्रुवाण b, ब्रुवाणा m<sup>1</sup>.—गर्भमेव Am<sup>1</sup>r<sup>2</sup>n, गर्भ एव kr, गर्भमेव b, गर्भवेत् f.—तु Ar<sup>2</sup>, तम् bkn.

\* Cp. RV. iv. 18. 2: *nāham ato nir ayā durgahaitat*. On 130-132 cp. Sieg, *Sagenstoffe*, p. 179 f.; cp. also Pischel, *Vedische Studien*, ii, pp. 42-44. The *Nītimatjari* on RV. iv. 18. 13 quotes 130<sup>ad</sup> and 131<sup>ab</sup>.

131. (that is), her son Indra, Aditi, anxious for her own welfare, admonished (*anvaśūt*) <sup>a</sup>. But he (Indra), as soon as born, challenged the seer to fight.

अन्वयाद् r<sup>5</sup>r<sup>1</sup>, अन्वयाद् bfk, अन्वयात् r, अन्वयात् hdm<sup>1</sup>, अन्वयाद् n.—जातमाचो hm<sup>1</sup>b, जातमाचम् r<sup>1</sup>r<sup>2</sup>r<sup>3</sup>r<sup>4</sup>r<sup>0</sup>, आम्चो fk.—\*ब्रुहाव तु hm<sup>1</sup>, \*ब्रुहाव तम् bfr.

\* That is, in RV. iv. 18. 1: *mā mātaram amuyā pattave kaḥ*. Dr. Sieg, *Sagenstoffe*, p. 80, line 1, and 82, note <sup>4</sup>, would read *anvagāt* in the sense of 'yielded' (*nachgeben*); but this would be like using the German 'sie ging ihm nach' in the same sense.

132. Vāmadeva, engaging him, after he (Indra) had thus done violence to himself (the seer) <sup>a</sup>, for ten days and nights, vanquished him with might.

योधयन् hm<sup>1</sup>r, योधयेत् r<sup>1</sup>r<sup>4</sup>r<sup>0</sup>r<sup>2</sup> (?), याचयन् fk, याचयन् b.—राचीय r, राचांय f, राचिय m<sup>1</sup>, राच्यां च bk, राच्याय A.

\* That is, after violence had thus been done to him by Indra = *indreṇa balātkrtaḥ*.

133. Gautama, selling <sup>a</sup> him in the assembly of seers in the (stanza) 'Who this' (*ka imam*: iv. 24. 10), himself for that

purpose (*tena*)<sup>b</sup> praised (him with the stanza), 'None, O Indra' (*nakir indra* : iv. 30. 1);

खचं तेना° hm<sup>1</sup>r<sup>3</sup>, खचमेवा° kr<sup>5</sup>r<sup>7</sup>, खचमेव (खभि°) f, खचमेव° b, खचमेवा° r.

<sup>a</sup> Cp. Sāyana on RV. iv. 24. 9; Sieg, Sagenstoffe, pp. 90-96. <sup>b</sup> I take *tena* to refer to *vikriṣan*; Dr. Sieg, however (who translates 132-134), Sagenstoffe, p. 95, takes it with the pratika of iv. 30. = *tena sūktena*, 'with the whole hymn iv. 30'; against this is the fact that the hymn as a whole has already been mentioned (127) as one in praise of Indra, that the author in the present passage otherwise refers to single stanzas, and that it is contrary to the style of the BD. to refer with *tena* to a following pratika instead of saying *nakir indrety anena* or *etena*.

134. and in the (stanza) 'What! then art thou' (*kim ād utāsi* : iv. 30. 7) he halfway (*ardhe*)<sup>a</sup> dispelled his wrath. Then the seer his (Indra's) form and heroic deeds, his valiant exploits,

मन्त्रुमर्धे Am<sup>1</sup>, मन्त्रुमध्ये bfr<sup>2</sup>, मन्त्रु मध्ये r.—धैर्यकार्याणि hm<sup>1</sup>r, धैर्यकार्याणि fbk, धैर्यायान्याणि r<sup>1</sup>, धैर्यायद्याणि r<sup>4</sup>r<sup>6</sup>.—तानुविः hm<sup>1</sup>r, तानुविः bfr<sup>2</sup>, चारिषु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—The end of the *varga* is here marked by २७ in hm<sup>1</sup>b, not in k.

<sup>a</sup> The reading *madhye* is probably an explanation of *ardhe*.

135. and his various deeds proclaimed to Aditi. 'I' (*aham* : iv. 26) is self-praise in a triplet: for there is praise (in it) as if of him (Indra)<sup>a</sup>.

संखावस hdm<sup>1</sup>r<sup>3</sup>, संखावस bfr<sup>2</sup>r<sup>6</sup>.—क्षुतिरिवाख हि i<sup>5</sup>r<sup>7</sup>, क्षुतिर्क्षतख हि hdx, क्षुतिर्क्षतख हि b, क्षुतिविसख हि fkr<sup>2</sup>.

<sup>a</sup> That is, the seer praises himself as if he were Indra; cp. Sarvānukramaṇi: *indram ivātmanam ṛsis tuṣṭāvandro vātmanam*. Cp. Geldner, *Vedische Studien*, iii, p. 160, note <sup>2</sup>, and Sieg, Sagenstoffe, pp. 87 and 95, note <sup>3</sup>.

136. With the following nine stanzas (beginning) 'Before all birds this' (*pra su ṣa vibhayaḥ* : iv. 26. 4-7; 27. 1-5) there is praise of the eagle. In the hymn of five stanzas 'Thee' (*tvā* : iv. 28) Indra is praised together with Soma.

लेति br, लेन m<sup>1</sup>, लेव hr<sup>1</sup>r<sup>4</sup>, ले f. — सोमेनेद्ः क्षुतः सह bkr, सोमेनेद्ः क्षुतः सह f, सोमेनेद्ः च क्षुतः सह hdx, सोमेनेद्ः च सह क्षुती m<sup>1</sup>, सोमेनेद्ः संक्षुतः सह r<sup>1</sup>r<sup>4</sup>.

137, 138. Krauṣṭuki regards this praise to be chiefly addressed to Soma; while with the triplet 'Even of the Sky' (*divas cid* : iv. 30. 6-11) the teacher Śākāṭyana considered the middle Dawn

to be praised with Indra. And in the stanza here 'Good wealth' (*vāmam*: iv. 30. 24) Bhaga, Pūṣan, and Aryaman are praised:

सोमप्रधानाम्<sup>br</sup>, प्रधानम्<sup>Am<sup>1</sup>fkr<sup>2</sup></sup>.—क्रीडुकि<sup>hd</sup>, क्रीडुकि<sup>fkm<sup>1</sup>r</sup>, क्रीडुकः<sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup></sup>, क्रीडुकः<sup>b</sup>.—चेतेन<sup>Am<sup>1</sup></sup>, चानेन<sup>fbr</sup>, चान्येन<sup>k</sup>.—दृचेनेऽथ संसृताम्<sup>hm<sup>1</sup>b fkr</sup>, ते दृचेनेऽसंसृता<sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup></sup>.

138. मेने आचार्यः<sup>b f k</sup>, मेने आ<sup>r<sup>2</sup>r<sup>5</sup>r<sup>7</sup></sup>, मेने त्वाचार्यः<sup>hm<sup>1</sup>r</sup>.—वाममृषि सुतासाच<sup>hd</sup>, वाममितृक्सुतासाच<sup>r</sup>, वाममितृषि संसृता<sup>B</sup>.—ममः<sup>hd</sup>, ममः<sup>b</sup>, नमः<sup>k</sup>, नमः<sup>k</sup>.

B 139. Pūṣan is (here) called 'Karūlatin'<sup>a</sup>: according to a Vedic text (*śruti*)<sup>b</sup> he is 'toothless.' Āśvalāyana says that (the stanza) 'Of us most excellent' (*asmākam uttamam*: iv. 31. 15) praises the Sun<sup>c</sup>.

कसूततीति<sup>fkr</sup>, कसूतंतीति<sup>b</sup>.—सौतीत्याहा<sup>r</sup>, सौतीत्याहा<sup>b</sup>, सोतीत्याहा<sup>r</sup>, सोतीत्याहा<sup>k</sup>.—This śloka (139) is not found in A.—m<sup>1</sup> omits 138<sup>ad</sup> as well as 139, probably owing to 138<sup>ab</sup> and 139<sup>ad</sup> ending similarly (शाकट)ायनः and (सख)ायनः.—The end of the *varga* is here marked by २८ in bf, after शाकटायनः (138<sup>ab</sup>) in m<sup>1</sup>, after 138<sup>ad</sup> in hd, not at all in k.

<sup>a</sup> The word occurs in RV. iv. 30. 24, which is commented on by Yāska, Nirukta vi. 30, 31; cp. Roth, Erläuterungen, pp. 96, 97. <sup>b</sup> That is, SB. i. 7. 4<sup>7</sup>, quoted by Yāska, Nirukta vi. 31. <sup>c</sup> There is no reference to this statement in the Sarvānukramanī.

## 29. The steeds of the various gods.

140. The horses of Indra are Bays (*hari*), the horses of Agni are Ruddy ones (*rohit*); those of Sūrya are Fallows (*harit*), and those of Vāyu Teams (*niyut*)<sup>a</sup>.

हरयो ह्यश्वा<sup>hm<sup>1</sup>rb</sup>, हरया ह्यश्वा<sup>f</sup>, हरयाश्वा<sup>k</sup>.—अपिरश्वा<sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>b fkr<sup>2</sup>r<sup>5</sup></sup>, अश्वा<sup>hdr</sup>, अश्वा<sup>m<sup>1</sup></sup> (cp. हारश्वा in v. r. on i. 107).—हरितश्च<sup>hm<sup>1</sup>r</sup>, हरितः प्रोक्ता<sup>B</sup>.

<sup>a</sup> This and the following two ślokas closely follow Naighaṇṭuka i. 15.

141. The Ass<sup>a</sup> is associated (*sahita*) with the Āśvins, and Goats are the steeds (*vājīn*) of Pūṣan, but Dappled mares (*prṣatī*) are the horses of the Maruts, while ruddy (*arunī*) Cows are those of the Dawns.

रासमो<sup>fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>m<sup>1</sup></sup>, रासमो<sup>hdr<sup>3</sup></sup>, रासमा<sup>br</sup> (the Naighaṇṭuka has रासमावधिनीः, but the ओतो before इच्छियाम् in all the MSS. seems decisive in favour of रासमो).—सहितो<sup>hdm<sup>1</sup>r<sup>3</sup></sup>, महितो<sup>fk</sup>, मोहितो<sup>r<sup>2</sup>r<sup>5</sup>r<sup>7</sup></sup>, रोहितो<sup>br</sup> (this is an evident substitution in order to get a plural agreeing with रासमाः).—पूष्यश्वा<sup>hm<sup>1</sup>r</sup>, पूष्यश्वा<sup>B</sup>.—पृषत्यो<sup>br<sup>5</sup>r<sup>7</sup></sup>,

वृषधोत्वा° f, वृषधोत्वा° k, वृषतो hm<sup>1</sup>r.—तद्योषसाम् B, तद्योषसः hdm<sup>1</sup>r (चक्षो गाय उषसाम् Naighaṇṭuka).

\* Cp. my 'Vedic Mythology,' p. 50.

142. The steeds of Savitr are Duns (*śyāvāh*); the Multiform (*viśvarūpā*)<sup>a</sup> is (the steed) of Brhaspati. Now these too are praised with (their) deities, otherwise<sup>b</sup> but seldom.

झावा hm<sup>1</sup>rf, झावा r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, झावा bk.—देवतामिषु hm<sup>1</sup>r, देवतामिष B.—खूयन्तेऽप्यस्यो hm<sup>1</sup>r<sup>5</sup>, खूयन्तेऽप्यते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, खूयते स्वस्यो br (°यन्ते r), खूयतस्त्वस्यो f.

\* Conceived as a cow; cp. above, iii. 85, 86 (the nectar-yielding cow of Brhaspati).

<sup>b</sup> That is, when mentioned alone, without being associated with the gods.

143. (The god) whose weapon and vehicle appear here in a laudation should be recognized as the one praised; for that (god) is in many ways the soul (*ātman*) of it<sup>a</sup>.

तमेव तु br, तमेव त hd, तमेव (no तु) fk.—विद्यात्तस्त्रा° hm<sup>1</sup>r, विद्यात्तस्त्रा° b, विद्यात्तस्त्रा° fk.

\* That is, manifests himself in the weapon or vehicle; cp. above, i. 73, 74.

144. 'Two small girls' (*kanīnakā*: iv. 32. 23, 24), the remainder of the hymn<sup>a</sup>, is here called a praise of the two Bays (of Indra)<sup>b</sup>. And the four (words) after it<sup>c</sup>, (viz.) *vidradhe* (and the rest) are to be recognized as liable to phonetic combination (*apragrhyān*)<sup>d</sup>.

हयो° b, हयो°: r, हयो° fk, अर्धश्च hm<sup>1</sup>r<sup>3</sup>, अर्धश्च r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—इहोच्यते hfkr, उच्यते hm<sup>1</sup>.—चत्वार्यतश्च वि° hr, चत्वारि परमा hfkr<sup>2</sup>r<sup>6</sup>r<sup>7</sup>.—°ज्ञेयान्वाप्र° hrfk, °ज्ञेयान्वाप्र° b, °प्रेयान्वाप्र° r<sup>2</sup>r<sup>6</sup>r<sup>7</sup>.—विद्रधे hdm<sup>1</sup>, विद्रधे: r, विद्रवे: b, विद्रव: f, विंदव: k.—The last pūda is repeated in fk as follows: °व्यग्रगृह्यानि विद्रव: (विंदव: k) ॥ आ प्रतिगृह्यानि वि: ॥—The end of the *varga* is here marked by २९ in hm<sup>1</sup>bf, and by ३९ in k.

\* That is, the hymn which as a whole has already been stated (above, 127) to be an Indra hymn, and of which these are the last two stanzas. <sup>b</sup> Cp. Nirukta iv. 15: *asvayoh samstavaḥ*, and Sarvānukramāṇi: *antyaḥbhyām indrāsvau stutau*. The list of the steeds of the gods given in 140-142 is by way of introduction to the statement about iv. 32. 23, 24. <sup>c</sup> *Ataḥ*, that is, after the word *kanīnakā* in the text of iv. 32. 23. <sup>d</sup> That is, the four words *vidradhe nape drupade arbhake* are to be taken not as duals, but as locatives singular, in agreement with the Pāda text and Śākāpūṇi's opinion stated by Yāska in Nirukta iv. 15 (on RV. iv. 32. 23): *kanyayor adhiṣṭhānapravacanāni sapṭamā ekavacanāni śākāpūṇi*. Cp. Vedische Studien, iii, p. 88, note <sup>2</sup>; Oldenberg, Prolegomena, p. 532 (middle). Owing to the corrupt readings of b in BD. iv. 144, Meyer, R̥gvidhāna, p. xxvi, was erroneously led to suspect the existence of a khila after RV. iv. 32.



## 1. Deities of RV. iv. 33-52.

1. (With) 'Forth' (*pra*: iv. 33. 1) begins a group of five hymns addressed to the R̥bhus (iv. 33-37). Following that are three (hymns) addressed to Dadhikrā (iv. 38-40); but the stanza which is at the head of the hymns addressed to Dadhikrā (iv. 38. 1) praises Heaven and Earth.

दाधिकाणां hdb, दधिकाणां r<sup>3</sup>r<sup>5</sup>, दाधिकाणां m<sup>1</sup>r, दाधिकाणां f, दाधिकाणां k, दधिकाणां r<sup>2</sup>.—मुखे तु या hm<sup>1</sup>r<sup>3</sup>r, (०याम्) उतो हि वाम् (pratika of iv. 38. 1) br<sup>5</sup>, सुतो हि वाम् fkr<sup>2</sup>. The reading मुखे तु या (cp. मुख्या iii. 37) seems to be favoured by the Sarvānukramaṇī: दाधिकं हि यावापृथिव्यावा.

2. Then with indirect (*parokṣa*) expressions (*vāc*) and names the three, Agni, Vāyu, Sūrya, are praised in the stanza, 'The Swan dwelling in light' (*haṁsaḥ śuciṣat*: iv. 50. 5).

अमुतो dr, अमुता m<sup>1</sup>, अमुतोर् hb, अमुतोर् fk (the र् is doubtless due to that of the preceding परोक्षेर् and the following वाग्मिर्).—नाममिच्छ hd, नाममिच्छु br, नाममि m<sup>1</sup>, नाममृभि fk.—०यचि A, ०यचा B.

B 3. In the Aitareya (Brāhmaṇa) 'The Swan' (*haṁsaḥ*: iv. 40. 5) is prescribed as having Sūrya for its deity<sup>a</sup>. Now (there follow) two hymns addressed to Indra-Varuṇa (iv. 41, 42), then three (iv. 43-45) addressed to the Aśvins (beginning) 'Who?' (*kaḥ*: iv. 43. 1).

सुते hm<sup>1</sup>r, इच्छास् bfk, इच्छात् r<sup>5</sup> (this represents the pratika of iv. 41. 1, इच्छा).—०यिनामि च: r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>br<sup>2</sup>, ०यिनामि च hdm<sup>1</sup>, ०यिनामिच: (!) r.—3<sup>ab</sup> is omitted in fk.—3<sup>ab</sup>, though found in Bm<sup>1</sup> only, is probably original, as it is supported by the statement of the Sarvānukramaṇī: अथवा सौरी. Without it the *varga* would have an odd line; with it the *varga* has six śloka, like the first *varga* of the first and of the second *adhyaṇya*.

<sup>a</sup> In AB. iv. 20. 5 this stanza is connected with the sun (*haṁsa*).

4. In the (hymns) 'The best' (*agram*: iv. 46. 1), 'O Vāyu' (*vāyo*: iv. 47. 1), 'Enjoy' (*vihi*: iv. 48. 1-5) seven stanzas are declared to be addressed to Vāyu; and nine are addressed to Indra-Vāyu, (viz.) 'Indra' (*indraḥ*: iv. 47. 2-4) being three, (and) 'With a hundred' (*śatena*: iv. 46. 2-7) being six.

विहील्लिषु hdm<sup>1</sup>r, विहीलाभाः b, विहीमांता r<sup>5</sup>r<sup>7</sup>.—fk omit 4<sup>ab</sup>.—इन्द्रास Ab, इन्द्रास fk, ऐन्द्रास r.

5. 'This' (*idam*: iv. 49), addressed to the deities mentioned in it<sup>a</sup>, (and) the last couplet (10, 11) of 'He who has propped' (*yas tastambha*: iv. 50)—these eight stanzas<sup>b</sup> are traditionally held to be (in) praise of Indra-Bṛhaspati.

तस्तन्नोत्तमो b, तस्तन्नेत्तमो m<sup>1</sup>, तस्तन्मोत्तमो hdr<sup>3</sup> (\*मो<sup>o</sup> r<sup>3</sup>), तन्मोत्तमो fk, तु तन्नोत्तमो r.

<sup>a</sup> That is, Indra and Bṛhaspati.

<sup>b</sup> That is, 49. 1-6 and 50. 10, 11.

6. That<sup>a</sup> hymn, however, is addressed to Bṛhaspati; the two next (beginning) 'That' (*idam*: iv. 51, 52) are addressed to Uṣas. In the triplet 'Surely that king'<sup>b</sup> (*sa id rājā*: iv. 50. 7-9) laudation of the function of the appointer of priests (*puṛodhātuh*) is expressed.

सूक्तं तु बाईसात्यम् hm<sup>1</sup>b, सुराक्तं भू बाईस्यम् f, सुराक्तं भू बाईस्यम् k, बाईसात्यं तु तत्सुक्तम् r.—In most of the MSS. the syllable तद् has dropped out after तु, partly perhaps owing to a misunderstanding of the following इदम्; in the reading of R the words have been transposed to normalize the metre (cp. above, iv. 102).—परे m<sup>1</sup>bfrk, परं h, परें d.—पुरोधातुः br, पुरोधातु fk, पुरोधातु h<sup>d</sup>, पुरोधातुः m<sup>1</sup>.—कर्मशंसा m<sup>1</sup>r, कर्मशंसा f, कर्मशंसा h.—The end of the *varga* is here marked by १ in hbfrk, not in m<sup>1</sup>.

<sup>a</sup> That is, RV. iv. 50.

<sup>b</sup> Cp. AB. viii. 24-26, especially 26. 2; also Sūyāṇa, introduction to RV. iv. 50. 7.

## 2. Deities of RV. iv. 53-58.

7. There are two hymns addressed to Savitr (beginning) 'That' (*tat*: iv. 53, 54); 'Who?' (*kaḥ*: iv. 55) is addressed to the All-gods, while that which follows (viz.) 'The mighty' (*mahī*: iv. 56) is addressed to Heaven and Earth. But (in the hymn) 'Of the field' (*kṣetrasya*: iv. 57) the (first) three (stanzas) are addressed to the Lord of the Field, while the next stanza, 'Prosperously the steers' (*śunam vāhāḥ*: iv. 57. 4), has Śuna as its god.

परं तु यत् A, परं यत् m<sup>1</sup>, तत्परं च r, तत्तत्परं च b, चसुत्तरं च fk.—तिस्रः त्रैचपत्याः br, तिस्रः त्रैचपत्याः fk, त्रैचपत्यसुचसु hdm<sup>1</sup>r<sup>3</sup> (त्रै<sup>o</sup> r<sup>3</sup>): the reading of the Sarvānukramaṇī तिस्रः त्रैचपत्याः has decided me in favour of the reading adopted in the text (cp. above,

iii. 111). The तु which has dropped out after तिस्रस् (making the pāda one syllable short) I have restored from the reading तुचसु. — सुनदेवी hm<sup>1</sup>r, सुनदैव br<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, सुनं देव fk. — खगुत्तरा m<sup>1</sup>, खगुत्तरा fr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, विगुत्तरा k, पृगुत्तरा: b, खगुत्तमा r, खगुत्तमा hd.

8. Śuna here is Vāyu, Sira is Sūrya: (for) they say that Śuna and Sira are Vāyu and Sūrya. Yāska, however, considered Śunāsira to be Indra<sup>a</sup>, (and) Śākapūṇi thinks those two (Śuna and Sira) to be Sūrya and Indra<sup>b</sup>.

यासु रश्मं तु hm<sup>1</sup>r, रश्मं यासुसु bfa. — सूर्येद्भौ ती hr, सूर्येद्भौ तु s, रश्मासूर्यौ b, रश्मासूर्यौ f, रश्मासूर्यौ k.

<sup>a</sup> His view, in Nirukta ix. 40, agrees not with this, but with the explanation given in 8<sup>a</sup>: śunāsiraḥ: śuno vāyuh (śu ety antarikṣe), sira ādityah saraṇāt. Yāska does not quote Śākapūṇi's view. <sup>b</sup> This śloka is quoted by Śaṅkaraśiṣya on RV. iv. 57.

9. Now these two, Śuna and Sira, are praised in the fifth (stanza: iv. 57. 5), while there are two (6, 7), the sixth and the seventh (stanzas), to Sītā. The verse (pāda) 'Prosperously our shares' (śunam naḥ phālāḥ: iv. 57. 8<sup>a</sup>) praises agriculture; 'Prosperously the ploughers' (śunam kināśāḥ: iv. 57. 8<sup>b</sup>), men who live by agriculture.

दे तु सीतायै षष्ठी Δ, दौ तु सीतायै षष्ठी m<sup>1</sup>, सीतायै षष्ठी खच bfr (शी<sup>0</sup> b, शि<sup>0</sup> f, सि<sup>0</sup> k).

10. Parjanya is here praised in the third verse (iv. 57. 8<sup>c</sup>), while the seer pronounced the last (verse) with a desire of wealth (iv. 57. 8<sup>d</sup>). Or (it may be said) the whole hymn praises agriculture. 'From the ocean' (samudrāt: iv. 58) belongs to the Middle Agni.

सुतः पादे ऽथ पर्जन्यस् Am<sup>1</sup>, सुनं पादे पर्जन्यं bfrk. — ०यं त्वस्तृषिर् m<sup>1</sup>, ०यं त्वस्तृषिर् hd, अन्वसुषिर् r<sup>3</sup>, अन्वसुषिर् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, चीनुषि: bfr, तीनुषि: k. — धनकामो hm<sup>1</sup>r<sup>3</sup>, धनकामो r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, छविक्कामो bfrk. — छविं वा hr bfrk, छविवद् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

11. As mentioned in a Brāhmaṇa it is indicated as addressed either to the Sun (āditya) or to Agni; for it appears as an Ājya hymn<sup>a</sup>; or some speak of it as (in) praise of Waters or (in) praise of Ghee, (or) as addressed to Cows, (or) to Sūrya<sup>b</sup>.

आनेयम् fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, ह्यानेयं Am<sup>1</sup>b. — वाय्वाज्यसूक्तं m<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, वाय्वाज्यसूक्तं hdr<sup>3</sup>, यद्वा-ज्यसूक्तं r, यद्वाज्यसूक्तं f, याव्वाज्यसूक्तं b. — हि इष्टं Am<sup>1</sup>b, प्रदिष्टम् fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>. — गवमेके

अग्नेरुदन्ति Am<sup>1</sup>, गवां सुति वा सूक्तमेतद्वदन्ति r, गवां सुति वा सूक्तमेतद्वदन्ति f, गवां रक्तति वा सूक्तमेतद्वदन्ति k, गवां सुति च गवा सूक्तमेतद्वदन्ति b.—The end of the *varga* is here marked by २ in hm<sup>1</sup>bfk.

\* RV. iv. 58 in AB. v. 16. 6 is stated to be the Ājya Śastra of the seventh day: *samudrād ūrmir . . . itī saptamasyāhna ājyaṃ bhavati*. (The reading of hdr<sup>3</sup> alludes to AB. v. 16. 1: *yad vā āti ca prāti ca tat saptamasyāhno rūpam*.) <sup>b</sup> Cp. Sarvānukramaṇī: *samudrād . . āgneyaṃ . . sauryaṃ vūpam vā gavyaṃ vā ghṛtastutir vā*.

### Māṇḍala v.

#### 3. Deities of RV. v. 1-28. Story of Tryaruna and Vṛṣa Jāna.

12. The Atris having dispelled the eclipse of the sun decreed (*dr̥ṣtam*) by Svarbhānu, praised Agni with the twenty-seven hymns 'He has awoke' (*abodhi*: v. 1-28)<sup>a</sup>.

सर्मागुदृष्टं hm<sup>1</sup>rbfk, सर्मागुदृष्टं r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—स्यापहृत् hm<sup>1</sup>, स्या अपहृत् r, स्या-पात्रन्ते b, स्यापत्रन्ते r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, स्यात्रन्ते k स्यापात्रन्ते f.

<sup>a</sup> That is, including 28, because the Āprī hymn, v. 5, is left out of account; cp. note <sup>a</sup> on iv. 16.

13. Traivṛṣṇa (Tryaruna), Trasadasyu, Aśvamedha, R̥ṇamcaya may be observed as objects of praise in various passages in the (hymns of the) Atris<sup>a</sup>.

च असमेध m<sup>1</sup>r, चासमेध hd.—अश्वं चयः hdm<sup>1</sup>, also in bfr<sup>2</sup>r<sup>5</sup> (where this śloka comes later), इति चयः r.—परीक्षाः hdr, परीक्षा m<sup>1</sup>f.—This śloka is omitted here by B(bfr<sup>2</sup>r<sup>5</sup>), but occurs after 28 in the following form:

विवृण्वत्यदयो रावाचासमेध अश्वं चयः ।

सूयमाणाः परीक्षाः क्षुरचिज्वेति क्वचित्क्वचित् ॥

m<sup>1</sup> (also r) has this śloka, both here with the reading of A, and afterwards with that of B, viz.:

विवृण्वत्यदयो रावा चासमेध अश्वं चयः ।

सूयमाणाः प्रतीक्षा क्षुरचिज्वेति क्वचित्क्वचित् ॥

<sup>a</sup> The general remark made in this śloka serves as an introduction to the story of Tryaruna. I do not agree with Sieg, Sagenstoffe, p. 74, note <sup>2</sup>, in thinking this śloka more appropriate after 28, nor in reading इति चयः instead of अश्वं चयः. In my text, however, the third *varga* in this way has six ślokas and the sixth only four, instead of both having five.

14. King<sup>a</sup> Tryaruna, son of Trivrṣṇa, of the race of Ikṣvāku, was riding in his chariot, and his domestic priest, Vṛśa, the son of Jana, took the horses' reins.

ऐत्वाकस् Am<sup>1</sup>n(gh), ऐत्वाकस् fkrn(abcm), ऐत्वा b. — संवया<sup>a</sup> MSS., स जया<sup>a</sup> n.—वृशो hrb, वृशो fkr<sup>2</sup>.

<sup>a</sup> This story (14-23) is quoted in the Nītimañjarī on RV. v. 2. 9. It is also given by Śāyana on RV. v. 5. 1, in two metrical forms, as derived from the Sātyāyana and the Tāṇḍya Brāhmaṇa. The whole story is examined by Sieg, Sagenstoffe, pp. 64-76. Cp. Hillebrandt, ZDMG. xxxiii, pp. 248 ff.; Geldner, Festgruss an Roth, p. 192; Oldenberg, SHB. xlvī, pp. 366 ff.; Ludwig, Rg-veda, iv, p. 324.

15. The chariot, as it went along, cut off the head of a Brahman boy, and the king said to his domestic priest, 'You are guilty.'

वेव hm<sup>1</sup>r, वेनं bfrn.—राजेन A, राजा तं B.

16. He (Vṛśa) having had revealed to him Atharvan spells and having (with them) brought the boy back to life, left the king in anger and betook himself to another country.

शिशुं A, सुतं bfn, सुतं k.—अन्यदेशं hm<sup>1</sup>fkn, अन्यं देशं br.

17. In consequence of the departure of the seer, the heat of his (the king's) fire also disappeared, for none of the oblations cast on the fire were (any longer) cooked.

ननाशास्त्र hm<sup>1</sup>r<sup>3</sup>fkr<sup>2</sup>r<sup>6</sup>r<sup>7</sup>n(ab), ननाशास्त्र b, ननाशाच r, ननाशाथ n(c).—अग्निः A b, अग्ने fkr, गुरोः r<sup>5</sup>r<sup>7</sup>n.—प्राक्षानि hm<sup>1</sup>rhfkr<sup>2</sup>r<sup>5</sup>, प्राक्षानि r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—हव्यानि hm<sup>1</sup>r, गव्यानि r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, शक्यानि fkr<sup>2</sup>, वाक्यानि b, वाज्यानि r<sup>5</sup>n.—ह्यपच्यत hdr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, अपच्यनि n<sup>1</sup>, अपच्यत b, व्यवहृते fkr<sup>2</sup>, जीर्यन्ते r<sup>6</sup>n.—The end of the *varga* is here marked by ३ in hbf, not in m<sup>1</sup>k.

#### 4. Story of Tryaruna (continued).

18. Hence the king distressed went to Vṛśa Jāna, propitiated and brought him back, and again made him his domestic priest.

सो hbfkn, wanting in r.—तम् hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>n, जम् b, तं (?)f, नाम् k, च r.—आनीत्वा hm<sup>1</sup>r, आनीय bfrn.—वृशं जानं hdr, वृशं जानं m<sup>1</sup>, वृशं यातं fkn, वृशं जानं b: the Sarvānukramaṇī and the Tāṇḍya Brāhmaṇa have the form वृशो जानः (see Max Müller, RV.<sup>2</sup> vol. ii, p. 35, near bottom). Mitra, however, has the marvellous note: सवृशं जान-मिथिव पाठो भवितुमर्हति (sic).

19. Vṛśa being propitiated sought for the heat<sup>a</sup> of the fire in the king's house, and he found a Piśāci as a wife of the king.

स प्रसन्नो br, प्रसन्नो स hd, प्रसन्नो (no स) m<sup>1</sup>, अप्रसन्नो n, स मत्तो f, स मतो k.—  
निष्कृष्टरम् m<sup>1</sup>, निष्कृष्टरम् hdr, निष्कृष्टरम् b, निष्कृष्टरम् fk.—पिशाचीं तां r<sup>3</sup>br<sup>6</sup>r<sup>7</sup>,  
पिशाचीणां f, पिशाचीं च r, पिशाची त्वं hd, पिशाचित्वं m<sup>1</sup>.

<sup>a</sup> I take this word (*haram*) for the neuter word *haras*, 'heat,' irregularly used as a masculine. Sieg, p. 68, regards it as another word (*hara*, masc.), meaning 'robber' (Räuber). This does not seem likely, especially as *haras* again occurs (in 21) in the sense of 'heat.'

20. Having seated himself with her upon the cushion on a stool, he addressed her with the stanza, 'Whom do you here?' (*kam etaṃ tvam*: v. 2. 2).

निषद्यः hm<sup>1</sup>r, निषद्येः b, निवासः f, निवासः kn.—आसंयां hm<sup>1</sup>bn(ab), आसयां f,  
मासं यां rn(c), मासायं k.—त्वमिति त्वृचा hm<sup>1</sup>r, त्वं युवत्युचा b, त्वं युवत्युचा r<sup>6</sup>n, त्व  
युवत्युचा k, त्व युवत्युचा f.

21. Speaking of the heat (*haras*) in the form of a boy<sup>a</sup> he addressed her (thus). And when he had uttered the (stanza) 'Far with light' (*vi jyotiṣā*: v. 2. 9) the fire suddenly flamed up,

हरः hm<sup>1</sup>r b f k n, नरः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—द्रुवंस् r<sup>2</sup>n, द्रुवंस् b f k, वृशस् hdr, वृशस् m<sup>1</sup>.

<sup>a</sup> Sieg, Sagenstoffe, p. 70, note <sup>1</sup>, compares *agni kumāra*, giving references.

B 22. repelling (*sahamāna*) him who approached and illuminating what was (already) bright;

and it burned the Piśāci where she sat.

22<sup>a b</sup> is in B only (b f k r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>).—समायातं fr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, समायातं bk.—प्रकाशयत्  
r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, प्रकाशयत् b, प्रकाशयान् fk.—तां स hdr, तांश्च m<sup>1</sup>, तां तु b k n, तं तु f.—  
यचोपविशत् h b r, यच योपरिवेश f, यच यच निवेश n(c), यच यच निवाश n(abm).—  
The end of the *varga* is here marked by ४ in b f k, not in hm<sup>1</sup>.

##### 5. References to RV. v. 2. 2, 9 in other works. Deities of RV. v. 29-40.

23. This couplet<sup>a</sup> is mentioned (*parāmṛṣṭa*) in the Brāhmaṇa of the Bhāllavins:

B such is the Vedic passage (*śruti*) (quoted) in the work entitled Nidāna of the Sāmavedins<sup>b</sup> (*chandoga*).

भास्त्रविब्राह्मणे b, भास्त्रविब्राह्मणे r<sup>5</sup>, भास्त्राभिब्राह्मणे fkr<sup>2</sup>, भास्त्रवीब्राह्मणे hm<sup>1</sup>r, बस्त्रविब्राह्मणे n(c), बज्रविब्राह्मणे n(ab), भस्त्रविब्राह्मणे n(h), भास्त्रावीब्राह्मणे n(g).—23<sup>ed</sup> is found in B and m<sup>1</sup> only, being wanting in A.—इति सुतिः bfm<sup>1</sup>r, इति सुतिः k, इयं सुतिः n.

<sup>a</sup> That is, the two stanzas v. 2. 2 and 9. <sup>b</sup> That is, the Nidāna book contains a quotation mentioning these stanzas from the Bhāṭṭavi Brāhmaṇa. If the Nidāna-sūtra is meant, the quotation in question cannot be traced in the published text: see Sieg. Sagenstoffe, p. 65.

24. The mention (of them) is probably (*bhaved eva*) with reference to this hymn (as a whole); for exoteric (*bāhya*)<sup>a</sup> formulas are to be found enjoined by the requirements (*dr̥ṣṭa*) of a ceremonial rule (*vidhi*).

भवेदेव hm<sup>1</sup>r, भवेदेव b, भवेद्देव fkr.—व्येषया hm<sup>1</sup>r, विवचया bfr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, विवक्षया k.—वाक्कान्धियां हि Am<sup>1</sup>, वाक्का हि bfk, वाक्का मन्त्रा हि r(r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>i): this looks as if two syllables had dropped out in B, and मन्त्रा had been supplied in some of the MSS. from the following line (ब्राह्मणे मन्त्रा).—विधिदृष्टेन Am<sup>1</sup>, विधिश्चन्द्रेन r, विविश्चन्द्रेन bfk.—चोदिता Am<sup>1</sup>k, चोदिताः bfr.

<sup>a</sup> That is, a Brāhmaṇa sometimes applies mantras from a Veda other than its own, if the ritual necessitates their use. I am, however, very doubtful about the emendation *bāhyāḥ*, which may entirely vitiate the sense of the line.

25. Formulas (thus) appear in a Brāhmaṇa pointed out in a particular passage (*ekadeśa*): so the Āpri stanzas of Jamadagni<sup>a</sup> and the stanzas relating to the drops of ghee (*stokīya*)<sup>b</sup> in the Aitareya.

एकदेशे hm<sup>1</sup>r, एकदेश fkr, एकदेश b.—जामदग्न्यसथाप्यस् m<sup>1</sup>, जामदग्न्यसथीवाज्यः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, जामदग्न्यसथीप्य b, जामदग्न्यो यथाप्रीयः r, जामदग्न्यो यथाप्रीयः r<sup>3</sup>, जामदग्न्यो यथाप्रीय f.—सौकीयाम् Br<sup>3</sup>, सौकीयाम् hm<sup>1</sup>, सौतीयाम् r.

<sup>a</sup> That is, RV. x. 110, quoted in TB. iii. 6. 3<sup>1</sup> as well as in VS. xxix. 25; cp. above, ii. 156, and below, viii. 37. <sup>b</sup> RV. i. 75 and iii. 21, quoted in TB. iii. 6. 7<sup>1</sup> as well as in AB. ii. 12. 3, 6 (cp. commentary, Aufrecht, p. 258).

26. Now the fifth hymn here is (made up of) the Āpri stanzas 'To the well-kindled' (*susamidhāya*: v. 5. 1). The stanza 'Thereon' (*edam*: v. 26. 9) is optionally (*vā*)<sup>a</sup> addressed to the All-gods, and the last (stanza) in the last hymn but one<sup>b</sup> (v. 27. 6) is addressed to Indra-Agni.

आमियः fkr, आमिवः b, आम्यः hdm<sup>1</sup>, आप्नः r<sup>1</sup>r<sup>2</sup>r<sup>4</sup>r<sup>6</sup>.—अच तु hm<sup>1</sup>r, अचिषु B.—  
एदम् Af, रोदम् kr<sup>2</sup>, पदम् b, एतद् r.—वा अस्या r, वात्या hf b, वात्या k.

<sup>a</sup> The Sarvānukramanī has *antya liṅgoktadevatā*, but the commentator Jagannātha explains: *antya vaiśvadevī vā*. <sup>b</sup> Cp. above, v. 12.

27. There are twelve hymns addressed to Indra (beginning) 'Three' (*trī*: v. 29-40); but here Uśanā is praised with the verse (*pāda*) 'Uśanā' (*uśanā*: v. 29. 9<sup>a</sup>) and also with that (which begins) 'When together to you two' (*saṃ ha yad vām*: v. 31. 8<sup>a</sup>).

ऐन्द्राणि द्वादश बीलु<sup>a</sup> m<sup>1</sup>, बीशीलु<sup>a</sup> hdx, त्र्यानु<sup>a</sup> b, बीद्राद्वादशं सूक्तालु<sup>a</sup> f, द्वादशा-  
न्वादीनु<sup>a</sup> r<sup>6</sup>r<sup>7</sup>.—खच Am<sup>1</sup>r<sup>2</sup>, यच b fkr.—उश्नेति तु hm<sup>1</sup>r, उश्नेति च b f k.—पादेन  
सं ह यद्वा मनेन च A, पादो यः सं ह यद्वां परच यः B (परस्त्रयः r<sup>6</sup>r<sup>7</sup>).—The end of the  
*varga* is here marked by ५ in b f k, not in hdm<sup>1</sup>.

#### 6. Atri's praise of gifts.

28. And in the (stanza) 'O Indra and Kutsa (*indrākutsā*: v. 31. 9) Indra is praised with Kutsa; and in the five stanzas 'When thee, O Sūrya' (*yat tvā sūrya*: v. 40. 5-9) the feat of the Atri is celebrated <sup>a</sup>.

<sup>a</sup> After this B (b f k r<sup>2</sup> r<sup>5</sup>) and m<sup>1</sup> add the śloka which in A forms an introduction to the story of Tryarūpa (see note on v. 13).

B 29. In <sup>a</sup> the (hymn) addressed to Agni, 'With a wagon' (*anasvantā*: v. 27), the seer Atri himself, pleased with his gifts, proclaimed these (kings)<sup>b</sup> as royal seers<sup>c</sup>, so say some (authorities).

स्वयम् b f k r, स्त्वयम् m<sup>1</sup>.—राजर्षीन् br, राजन्वान् m<sup>1</sup>, राजसान् f k.

<sup>a</sup> The following seven and a half ślokas (29-36<sup>ab</sup>) are not found in A. <sup>b</sup> Referring to the four kings mentioned in v. 13, which in B immediately precedes the present śloka. R̥ṇamcaya, however, does not appear in this hymn (cp. below, 33).

<sup>c</sup> This must mean that Atri merely introduces the subject of their gifts to him, but that the three kings are the seers of the hymn as a whole, according to the view of some authorities. According to the main statement of the Sarvānukramanī the three kings are the seers of the hymn; and according to the Ārṣānukramanī, v. 13, 14, Tryarūpa and Trasadaśyu are the seers of v. 27. 1-3, and Aśvamedha of 4-6.

B 30. There also appears (here) a prayer to Agni<sup>a</sup> on their behalf (*ebhyah*) in consequence of (their) request (*adhyeṣaṇāt*)<sup>b</sup>. Ten thousand, three hundred and twenty kine<sup>c</sup>,



आशीरधेयसाक्षिभ्यो r, आशीरधसाक्षिभ्यो b, आशर्षसाक्षिभ्यो fk, आशर्षसाक्षितो m<sup>1</sup>.—  
अचिं br, चिं m<sup>1</sup>k.—विंशति b, विंशतिः m<sup>1</sup>rfk.

<sup>a</sup> In RV. v. 27. 1, 2, 3. reference is probably to RV. v. 27. 4.  
<sup>c</sup> Cp. RV. v. 27. 1, 2: *daśabhiḥ sahasraiḥ . . .*  
*śatā ca vimśatiṃ ca gonām.*

<sup>b</sup> That is, to the seers to officiate for them; the

B 31. (and) a golden wagon with two oxen<sup>a</sup>, king Tryarūṇa gave to Atri. And Aśvamedha (gave) a hundred oxen, Trasadasyu much wealth.

सौवर्णं fm<sup>1</sup>, शौवर्णं k, सौवर्णं b.—वृपोऽचये r, वृपोत्तये b, वृपोत्तये fk, वृपोत्तयः m<sup>1</sup>.—अश्वमेधः m<sup>1</sup>, अश्वमेधः fkr, अश्वमेधः b.—चोक्षां m<sup>1</sup>, चोक्षां fb, चोक्षां k, चोक्षांस r (RV. v. 27. 5 शतम् . . . चक्षयः).—The end of the *varga* is here marked by ई in bfk, not in m<sup>1</sup>, nor of course in hd.

<sup>a</sup> Cp. RV. v. 27. 1: *anasvanta . . gāvā.*

#### 7. R̥ṇamcaya's gifts to Babhru. Deities of RV. v. 41-51.

B 32. Others say that he (Atri) addressed this hymn to the kings, for one cannot give to oneself<sup>a</sup>, (and) the seer received (the gifts) from (each) king.

वमास r, वमास m<sup>1</sup>, वमास bfk.—आत्मा हि नात्मने bm<sup>1</sup>, आत्मा हि नात्मने k, आत्मा हितात्मने r.—अयहीनृपतेर्हविः r, अयहानृपितो हविः m<sup>1</sup>, अयहानृपित अविः f, अयहानृपतेर्हविः b.

<sup>a</sup> This alternative view, that Atri is the seer of the whole hymn, is stated on the same ground by both the *Sarvānukramaṇī* (*nātmātmane dadyād iti sarvāsv atrim kecit*) and in the *Ārṣānukramaṇī* (v. 14, 15): 'or Atri Bhauma alone is here the seer; for in the act of giving (read *dānakriyāyām*) one and the same person cannot be proclaimed (*na śasyate*) as both giver and receiver.' Cp. *Śaṅgauruśiṣya*, p. 115.

B 33. R̥ṇamcaya chose the seer Babhru<sup>a</sup>, son of Atri, to officiate as priest at a Soma sacrifice in which a thousand sacrificial fees were bestowed. So he (Babhru) sacrificed for him (R̥ṇamcaya)<sup>b</sup>.

अवेः सुतमृषिं बभ्रुम् rn, गौरीवीतिमृषिं शाक्त्यम् m<sup>1</sup>, गौरीवीतिमृषिं शाक्त्यम् b, गौरीविनिमृषिं शाक्त्यम् f.—सोऽप्यजायत् rn, सोऽप्यजायत् bfm<sup>1</sup>.

<sup>a</sup> Gauriviti (the reading of bfm<sup>1</sup>) cannot be right, as he is the seer of v. 29, while the hymn in question is v. 30 (see 36), in which R̥ṇamcaya and Babhru are mentioned together (v. 30. 14); cp. *Sarvānukramaṇī* on v. 30: *babhrur: r̥ṇamcayo 'py atra rājā stutah.* <sup>b</sup> 33-36<sup>ab</sup> are quoted in the *Nitimañjarī* on RV. v. 30. 15.

B 34. And the king of the Ruśamas<sup>a</sup> (*rauśama*) gave him four thousand four hundred (cows)<sup>b</sup> and a golden caldron<sup>c</sup> (*mahāvira*).

ददौ च रौशमो n, ददौ न रौशमौ fk, ददौ रागो रौशमौ b, ददौ तदौशनी r, ददौ तदाशनी m<sup>1</sup> (cp. note <sup>a</sup>).

<sup>a</sup> Cp. RV. v. 30. 14: *ṛṣamcaye rājani ruśamānām*. <sup>b</sup> Cp. RV. v. 30. 12: *govām catvāri dadataḥ sahasrā ṛṣamcayasya*. <sup>c</sup> Cp. RV. v. 30. 15: *gharmaḥ . . taptaḥ pravṛje . . ayasmayaḥ*.

B 35, 36. And he received golden caldrons<sup>a</sup> for the Pravargya rites. And having received (them), the seer as he went along was questioned on the way by the Middle Agni as well as by Indra<sup>b</sup>; and he related (all) this with the four (stanzas) 'This good' (*bhādrām*: v. 30. 12-15)<sup>c</sup>.

The next eleven<sup>d</sup> (hymns) after this (beginning) 'Who pray of you two?' (*ko nu vām*: v. 41-51) are addressed to the All-gods.

प्रवर्गेषु m<sup>1</sup>n, प्रवर्गेषु b, प्रवर्गेषु fkr.—प्रतिगृह्य ऋषिर् m<sup>1</sup>nr, प्रतिगृह्यमुषिर् b, प्रतिगृह्य ऋषिर् fk.—36. तत् fbm<sup>1</sup>r, यत् kn.—°देवाणि एका° r, °देवीन् एका° b, °देवान् एका° f, °देवान्येका° hr<sup>1</sup>.—पराश्रतः hm<sup>1</sup>r, पराशि तु bfr<sup>1</sup>r<sup>1</sup>.—The end of the *varga* is here marked by ॐ in dbf, not in m<sup>1</sup>k. In A the *varga* would have only one line.

<sup>a</sup> *Mahāvira*, otherwise *gharma*, is a kettle for heating milk at the Pravargya or introductory ceremony of the Soma sacrifice. <sup>b</sup> This is to explain how Agni is

addressed in stanzas 12, 13, 15 of RV. v. 30, which is a hymn addressed to Indra. <sup>c</sup> That the preceding passage (29-36<sup>ab</sup>) belonged to the original text of the BD, is, in the first place, supported by the fact that it must have been known to the author of the *Sarvānukramaṇī*; for the remark *nātmātmane dadyūt* is clearly borrowed from 32<sup>d</sup> (*ātmā hi nātmane dadyūt*) while the words *sarvāṣu atriṣu kecana* are probably due to 32<sup>ab</sup> (*rājāṣu prāṣu ca tat sūktam bahhūṣa iti kecana*). In the second place, the four *vargas* 6-9 have, in hd, only six ślokas (instead of the normal number, twenty), and yet the end of the ninth *varga* is indicated in the same place (after 45<sup>d</sup>) and with the same figure in hd as in b.

<sup>d</sup> Cp. *Sarvānukramaṇī*: *vaiśvadevaṃ vai tad* (*vai*=5, *tad*=6).

### 8. Detailed account of RV. 41-43.

37. (Then come) ten (hymns) addressed to the Maruts<sup>a</sup> (beginning) 'Forth' (*pra*: v. 52-61). *Iṣā*, however, is praised in the stanza 'To' (*abhi*: v. 41. 19).

B In the third stanza 'Up' (*ut*: v. 42. 3) Savitr (is praised), Śaunaka said.

प्रेति ह्यामीत्युचि तु सुता *r*, प्रेतिष्णामीत्युचि तु सुता *m*<sup>1</sup>, प्रेतीष्णामीत्युचि तु संसुता *hd*, प्रेतीष्णामीत्युचि तु संसुता *r*<sup>2</sup>, प्रेतीष्णामि न च्च सुता *br*<sup>2</sup>*r*<sup>5</sup>*r*<sup>7</sup>, प्रेतीष्णामि न च्च सुता *f*.—37<sup>ad</sup> in *Bm*<sup>1</sup> only.—उदित्युचि तृतीयायां *m*<sup>1</sup>, द्वितीयायां सुतः *r*, द्वितीयायां सविता शीनको ब्रवीत् is the whole line in *f*, and द्वितीयायां शीनकोऽब्रवीत् in *b*.

<sup>a</sup> Cp. Sarvānukramāṇi on v. 52: *mārutāḥ ha tat* (*ha*=4, *tat*=6).

38. The triplet 'Invoke' (*upa*: v. 42. 7-9) is addressed to Brhaspati; the next stanza (v. 42. 10) is addressed to the Maruts; 'Praise him' (*tam u śtuhi*: v. 42. 11) is addressed to Rudra. But in the stanza 'Forth the fair praise' (*pra suṣtutiḥ*: v. 42. 14),

*hm*<sup>1</sup>*bfk* have no चो (the pratika of v. 42. 10), which makes the first pāda one syllable short: I conjecture that तु has dropped out before तुचो. The reading of R, उपेति वाईसत्युचो चो, makes the first pāda end in the middle of तुचो.—रौद्री तु A, रौद्री स्यात् *fk*, रौम्यात् *b*.

B 39. the deity is variously stated by Śaunaka and other teachers. Śākarpūṇi (considered) Iṣapati, Gālava Parjanya-Agni,

39<sup>ab</sup> is found in *bfk**m*<sup>1</sup> only; there is no reference to it in R (though some of his MSS. must have it).—रिता *m*<sup>1</sup>*k*, रिता: *bf*.—इकसति: *hd*, इक्षसति: *r*, इक्षसति *m*<sup>1</sup>, इक्षसनि *fk*, इक्षस *b*.

40. Yāska<sup>a</sup> thought Pūṣan, Śaunaka Indra to be praised, Bhāguri Vaiśvānara. 'This' (*eṣaḥ*: v. 42. 15) is addressed to the Maruts; 'Together' (*sam*: v. 42. 18) is addressed to the Aśvins<sup>b</sup>.

माद्वेषे च्चामि Am<sup>1</sup> *bfk*, माद्वेषो वसमाश्चिच. *r*.

<sup>a</sup> RV. v. 42. 14 is not commented on in the extant text of the Nirukta. <sup>b</sup> The Sarvānukramāṇi gives no details about RV. v. 42 except on stanza 11: *ekāduti raudri*.

41. 'Adhvaryus' (*ādhvaryavaḥ*: v. 43. 3) is addressed to Vāyu; 'The ten' (*daśa*: v. 43. 4) is addressed to Soma, while that which follows (v. 43. 5) is addressed to Indra.

B The following (6) 'They deck' (*añjanti*: 7) (praise respectively) Agni (and) the Kettle (*gharma*), and the stanza 'Hither' (*acha*: 8) praises the Aśvins.

ऐह्यी परा नु वा hm<sup>1</sup>r, ऐन्मर्गसावेति r<sup>5</sup>r<sup>7</sup>, ऐन्मुनेसावि ते b, ऐन्मुखे सावि ते f, ऐन्मुखे सावि ते k (असावि ते is the pratika of v. 43. 5).—घर्मे m<sup>1</sup>b, घर्मे fkr.—परा-  
जन्ति r, पराजन्त्य<sup>a</sup> bfk, पराजन्ति m<sup>1</sup>.—41<sup>cd</sup> in Bm<sup>1</sup> only.—The end of the *varga* is here  
marked by ८ in bfk, not in hdm<sup>1</sup>.

9. Deities of RV. v. 43 (continued), 44, 45.

B 42. 'Forth' (*pra*: v. 43. 9) (praises) Vāyu and Pūṣan. In the first hemistich (of) 'Hither' (*ā*: v. 43. 10<sup>ab</sup>) Agni is here mentioned, and in the second (10<sup>cd</sup>) the celestials (*divaukasaḥ*)<sup>a</sup> are praised.

प्रेति वां r, प्रति वा b, प्रेत वा fk, प्र तव्यसः m<sup>1</sup>.—पूषणं चोर्ध्वं b, पूषणं चोर्ध्वं f, चोर्ध्वं k, पूषणं चार्ध्वं m<sup>1</sup>, पूषणं या चैव्यर्ध्वं r.—सुता एति r, सुतावेति bfk, सुतावेति m<sup>1</sup>.—This śloka is found in Bm<sup>1</sup> only.

<sup>a</sup> This probably means the All-gods (cp. iv. 62): the expression in the text of RV. v. 43. 10 is *viśve marutaḥ*.

43. 'Hither' (*ā*: v. 43. 11) praises the Middle Vāc, then another (12), Brhaspati<sup>a</sup>,

B 'The higher one' (*jyāyāmsam*: v. 44. 8) praises the Sun (*āditya*). Vāyu is here spoken of (in) 'Forth to you' (*pra vaḥ*: v. 44. 4).

43<sup>ab</sup> in m<sup>1</sup> follows 45<sup>ab</sup>.

<sup>a</sup> The *Sarvānukramaṇī* gives no details for v. 43.

B 44. 'Him as of old' (*taṁ pratnathā*: v. 44. 1)<sup>a</sup> is addressed either to Soma (or) the Gods, or Indra, (or belongs) to Prajāpati. Kauṣītaki himself<sup>b</sup> has spoken of this (hymn) as one in which the All-gods are indirectly addressed (*parokṣa*).

सोमी वा द्विष्यद्वा r, सोमी वाद्विष्यद्वा fk (वा k), सोमी वा द्विष्यद्वा b, सोमी वां द्विष्यद्वा m<sup>1</sup>.—प्रजापतेः bfk, प्रजायते m<sup>1</sup>.—कौषीतकिः br, कौषीतकिः fk.

<sup>a</sup> There is no statement about this stanza in the *Sarvānukramaṇī*.

<sup>b</sup> That is, Kauṣītaki Brāhmaṇa xxiv. 9, where it is stated that three hymns, RV. i. 122; v. 44; i. 121, which are indirectly addressed to the All-gods (and, not having any deity specified, belong to Prajāpati) are inserted in place of others: *prājāpatyūny aniruktāni parokṣa-vaiśvadevāny avadhiyante*.

B 45. Among these it is spoken of as the third<sup>a</sup>: after it comes the (hymn) 'I invoke the gods' (*devān huve*: x. 66)<sup>b</sup>.

In the couplet 'The Spouses of the Gods' (*devānām patnīḥ*: v. 47. 7, 8), the spouses of the gods are praised.

इदं परम्<sup>r</sup>, इदं पुरम्<sup>bfk</sup>, इदं पुरा<sup>m¹</sup>.—रिति तु<sup>hm¹r</sup>, रिति च<sup>bfk</sup>.—The end of the *varga* is here marked by **९** in *hbf*, not in *m¹k*.

<sup>a</sup> That is, I suppose, according to its position in the RV.: it is second in the order in which the Brāhmaṇa enumerates them (see above, 44, note <sup>a</sup>). <sup>b</sup> That is, Kauṣītaki afterwards (in xxiv. 9) enumerates three hymns which are directly (*pratyakṣam*) addressed to the All-gods, viz. RV. x. 65; x. 66; x. 36: x. 66 corresponding to v. 44.

### 10. Deities of RV. v. 51-60.

46. And with three<sup>a</sup> of the four<sup>b</sup> (beginning) 'This' (*ayam*: v. 51. 4-7) Indra-Vāyu are praised, while 'O Vāyu, come' (*vāyav ā yāhi*: v. 51. 5)<sup>c</sup> (praises) Vāyu (only)<sup>d</sup>. With the stanza 'The car' (*ratham*: v. 56. 8) is here praised Rodasī, whose (husbands) the Maruts—she being the spouse of the Rudras<sup>e</sup>—are praised (in the whole hymn)<sup>f</sup>.

वायवा याहि<sup>hdm¹</sup>, वायवृणोति<sup>b</sup>, वायवृकृति<sup>r</sup>, वायु वृणोति<sup>f</sup>, वायु वृणोति<sup>k</sup>.—तृचा<sup>fk</sup>, तृचा<sup>b</sup>, तृचा<sup>r</sup>, तृचि<sup>m¹</sup>, तृचं<sup>hd</sup>.—यस्या<sup>br</sup>, यस्या<sup>fk d</sup>, यस्यात्<sup>hm¹</sup>.—Instead of this triṣṭubh *r¹r¹r⁴r⁶* have a śloka, which *m¹* has in addition to it:

अयं चतुर्णामिति च इन्द्रवायू<sup>1</sup> बिभिः सुती ।

वायवा याहि [वि] वायुं<sup>2</sup> रथं न्विति<sup>3</sup> तु रोदसी ॥

<sup>1</sup> अयम्<sup>m¹</sup>, अयु<sup>r¹r¹r⁴r⁶</sup>. <sup>2</sup> *m¹*, वायुर्वितीययास्थेवा<sup>r¹r¹r⁴r⁶</sup>. <sup>3</sup> रथं तृचि<sup>m¹</sup>, रथान्विति<sup>r¹r¹r⁴r⁶</sup>.

<sup>a</sup> For *tisṛbhīḥ*.

<sup>b</sup> For *caturṣṣām*. The *it* should follow *ayam*, not *caturṣṣām*.

<sup>c</sup> Here R has in connexion with his corrupt reading *ṛkṛṇ* *it* one of his marvellous references to the RV. (vii. 37. 4, where the word *ṛkṛṇ* occurs).

<sup>d</sup> The Sarvānukramaṇī makes no statement about these stanzas.

<sup>e</sup> Cp. 47.

<sup>f</sup> The Sarvānukramaṇī has no statement about this stanza.

47. But in the (stanza) 'Hither, O Rudras' (*ā rudrāsaḥ*: v. 57. 1) the host of the Rudras is praised<sup>a</sup>. Now this is the name of the host of the Maruts: they are called Rudras.

क्षेतत्राम<sup>Abk</sup>, क्षेतं गोम<sup>f</sup>, क्षेतत्रा<sup>m¹</sup>, क्षेते नासा<sup>r</sup>.—सुता: A, सुता: B.

<sup>a</sup> There is no reference to this stanza in the Sarvānukramaṇī.

48. Now that Agni and this, (viz.) both the middle and the terrestrial Agnis, are praised with the Maruts in the (stanza) 'O Agni, with the Maruts' (*agne marudbhiḥ*; v. 60. 8)<sup>a</sup>.

\**पिरयं* m<sup>1</sup>br<sup>5</sup>r<sup>7</sup>, \**पिरयं* fk, \**पिरयं* hd, \**पिरिमी* r.—*चोमी* ल<sup>a</sup> hdr, *चोमाव* bf, *चोमाव* r<sup>5</sup>r<sup>7</sup>.—48<sup>ed</sup> in the text follows the reading of Am<sup>1</sup>; in B (also m<sup>1</sup>) the line has the following form:

यदुत्तमे वृचेश्चर्च ईतिऽपि संस्तुती वृचि (b, वृचि m<sup>1</sup>fk) ।

<sup>a</sup> Or according to the reading of B: 'In the triplet "Whether in the highest" (*yad uttame*: v. 60. 6-8), and in "I praise Agni" (*iḥ gñim*: v. 60. 1) in a hemistich (in each of these four stanzas), being (thus) addressed in (altogether) two stanzas' (*dvayce*: i. e. 1<sup>ab</sup>, 6<sup>ed</sup>, 7<sup>ab</sup>, 8<sup>ab</sup>, Agni being mentioned in these four hemistichs; but Vaisṣvānara is also mentioned in 8<sup>d</sup>, so that this statement would not be quite correct). The Sarvānukramaṇī has: *āgneyam ca vā*, i. e. the Maruts, or the Maruts and Agni.

B 49. Vāc (may be) middle, all female goddesses (*striyaḥ*) (may be middle), and every male (deity may be) middle, as well as all groups (*gaṇa*), (such as) the Maruts, respectively according to their different qualities<sup>a</sup>.

मध्यमा m<sup>1</sup>r, माध्यमा b, मध्ये मा fk.—This śloka is not found in A, but in Bm<sup>1</sup> only.—The end of the *varga* is here marked by १० in bfk, not in hd; in m<sup>1</sup> it is marked after \*मध्यमी (48<sup>b</sup>), after which that MS. adds the B form of 48<sup>ed</sup>.

<sup>a</sup> This general remark is evidently suggested by the preceding śloka where the middle Agni, as specially connected with the Maruts, is distinguished from the terrestrial Agni.

### 11. Story of Śyāvāśva.

50. There was a royal seer famous by the name of Rathaviti Dārbhya. That king being about to sacrifice went to Atri and propitiated him<sup>a</sup>.

दार्भ्यो all MSS. and n, दारुभ्यः Sarvānukramaṇī, Śaḍguruśiṣya, n(gh); cp. Max Müller, RV.<sup>2</sup> vol. ii, p. 45.—*श्रुतः* hm<sup>1</sup>rnṣ, *श्रुतिः* bfk<sup>1</sup>r<sup>5</sup>r<sup>7</sup>n(gh).—*राजाचिन्* hdṣ, *राजचिन्* m<sup>1</sup>, *राजर्विन्* n, *राजर्विर्* hr, *राजर्विर्* fk.

<sup>a</sup> This story is quoted in the Nītimañjarī on RV. v. 61. 17, and by Śaḍguruśiṣya on RV. v. 61, with the omission of occasional ślokas, from here to the end (50-79). Śāyana, introduction to RV. v. 61, tells the story in another metrical form. Sieg. Sagenstoffe, pp. 50-64, treats of the story as a whole; he also states the relation of its various forms, p. 51, note<sup>3</sup>.

51. And making known his identity and the object he had in view, as he stood with folded hands, he chose the seer Arcanānas, the son of Atri\*, to officiate as (his) priest.

कार्यमर्थं hm<sup>1</sup>rnq, कार्यवत् bfr<sup>6</sup>r<sup>7</sup>.—°लिः स्थितः fkr, °लि स्थितः hm<sup>1</sup>bq.

\* Śāyana on RV. v. 61 speaks of him as *atri-kula-nandana*.

52. He, accompanied by his son, went to the king for the performance of the sacrifice. Now the son of Arcanānas, Atri's son, was Śyāvāśva,

भ्यगृह्णं hm<sup>1</sup>frq, भ्यगृह्णं bkn.—आवाशश्चा° hm<sup>1</sup>r, आवाशश्चा° f, आवाशस्त्वा° g, आवाशश्चा° n.—52<sup>cd</sup> is omitted in br<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

53. who had been gladly taught by his father all the Vedas with their members (*āṅga*) and subordinate members (*upāṅga*). Then Arcanānas having gone with his son, performed the sacrifice for the king.

This śloka is omitted in b and r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

54. And as the sacrifice was in progress, he saw the illustrious daughter of the king. The thought occurred to him that the princess might become his daughter-in-law.

यद्ये च hdm<sup>1</sup>rbfn, यद्येऽथ Śaḍguruśiṣya (one MS. यद्ये च).

55. Then the heart of Śyāvāśva too became fixed on her; and so he said to the institutor of the sacrifice: 'Ally yourself with me, O king.'

55<sup>ab</sup> is omitted in b and r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, while the whole śloka is repeated in m<sup>1</sup>.—The end of the *varga* is here marked by ११ in b, not in hdm<sup>1</sup>fk. It is marked by ११ in h (not in d) after मार्यया (59<sup>b</sup>), and after 58 in f.

## 12. Story of Śyāvāśva (continued).

B 56. The king wishing to give his daughter to Śyāvāśva, said to his royal consort: 'What is your opinion? I (desire to) give the girl to Śyāvāśva.

ते मतमहं ṣaḍguruśiṣya, n (and, I believe, m<sup>1</sup>, but I have not specially noted the reading of that MS.), त महमहं f k, ते पुत्रीमहं r. — 56-58 (three and a half ślokas) are wanting not only in A but in b. That they were an addition to the original text of the BD. is also indicated by their general character, by their being unnecessary to the narrative, and by the fact that without them the *varga* would have the normal length of five ślokas. But that they were a comparatively old addition is proved by ṣaḍguruśiṣya having them.

B 57. For a son of Atri<sup>a</sup> would be no contemptible (*adurbala*)<sup>b</sup> son-in-law for us.' She on her part said to the king: 'I have been born in a family of royal seers ;

अत्रिपुत्रो m<sup>1</sup> f k r s, अत्रिपौत्रो n.

<sup>a</sup> Strictly speaking, 'a grandson of Atri,' according to the correction of the Nīti-maṅjari MSS. <sup>b</sup> As the MSS. do not use the avagraha, *durbala* is ambiguous in form, but the context shows that it stands for *adurbala*.

B 58. one who is not a seer should not be our son-in-law ; this (youth) has not seen formulas. Let the girl be given to a seer : she would thus become a mother (*ambā*)<sup>a</sup> of the Veda ; for a (certain) seer<sup>b</sup> regards one who sees formulas as a father of the Veda<sup>c</sup>.

नी तु m<sup>1</sup> n s, नी हि f k r. — वेदस्यां वा m<sup>1</sup> r n, all MSS. of ṣaḍguruśiṣya but two (which have देवस्यां वा), वेदस्यां वा f, वेदस्यां वा k. — तथा m<sup>1</sup> f k r n, three MSS. of ṣaḍguruśiṣya, यथा four MSS. of ṣaḍguruśiṣya. — अत्रिर् s, अत्रि f k m<sup>1</sup>, अत्रिं r n.

<sup>a</sup> This emendation, which I made in ṣaḍguruśiṣya (in 1886), still appears to me the only possible one. <sup>b</sup> Vasukarna ; cp. my explanatory note on ṣaḍguruśiṣya, § 1. 3, p. 177. Sieg, p. 52, note<sup>2</sup>, would read *ṛṣim mantradṛṣam*, but the two words in agreement would be tautological. <sup>c</sup> Cp. ṣaḍguruśiṣya, p. 58, note<sup>11</sup>.

59. The king, after conferring with his wife, refused him (saying), 'No one is worthy to be (our) son-in-law who is not a seer.'

प्रत्याचष्टे स h m<sup>1</sup> r, प्रावीचत्तथा r<sup>2</sup> r<sup>5</sup> r<sup>7</sup>, प्रावीचत्तथ f, प्रावीचत्तथ k, प्र - चत्त च b ; the whole line in ṣaḍguruśiṣya runs : इति तद्वचनं श्रुत्वा प्रत्याचष्ट मुनिं वृषः । — नैर h m<sup>1</sup> r<sup>3</sup> s, नौ न b r n, नौ न f k.



60. The seer, being rejected by him, returned, when the sacrifice was over; but the heart of Śyāvāśva returned not from the girl.

वृत्ते यज्ञे hrs, वृत्ते यज्ञे m<sup>1</sup>, यज्ञे वृत्ते b f k n.—कन्याया h d m<sup>1</sup>, कन्यायां b f k r n s.—  
नैव न्यवर्तत m<sup>1</sup> r n s, नैव न्यवर्तत h d, न च न्यवर्तते f k r<sup>2</sup> r<sup>5</sup> r<sup>7</sup>, न म स्त्रियवर्तते b.

61. So these two returned; they both met

B Śaśiyasī and Taranta and king Purumilha.

ततश्चो Am<sup>1</sup>, ततस्तु ती b n, ततस्तु तो f k, ततः सुतो r<sup>2</sup> r<sup>5</sup> r<sup>7</sup>.—निवर्त्तायु r, विवर्त्तायु  
h d, निवर्त्तत B n. The emendation निवर्त्तायु is based on the reading of B, on the  
necessity of a dual middle form, and the assumption that in A the second त dropped  
out, and that निवर्त्तायु became corrupted to निवर्त्तायु, as a gerund seemed required  
for the construction, and आयु is often used thus (see index of words sub voce *āyū*).  
Then \*भविष्य\* became तवितायु, which is very pleonastic after ती तु; the causative for  
the simple gerund is also clearly wrong.—नुभविष्यामि b, उभविष्यामि n, उभविष्यामि  
f k, तवितायामि h d m<sup>1</sup> r.—61<sup>ab</sup> is altogether different in Śaṅguruśiṣya.—61<sup>ed</sup> is found here  
in m<sup>1</sup> b f k n; in A this line appears at 80<sup>ed</sup>, where it is repeated in m<sup>1</sup>.—61<sup>ed</sup> is not in  
Śaṅguruśiṣya.

62. Now the two kings Taranta and Purumilha were seers,  
sons of Vidadaśva. These two kings themselves paid homage  
to the two seers.

वेददश्वी r n, वैश्वी f k, वेदश्वी b, वेददश्वी Am<sup>1</sup>: the Sarvānukramaṇī has  
वेददश्वी; the form of the name in the RV. is वेददश्वि, while वेददश्विन् is not found  
elsewhere.—गुपती m<sup>1</sup> b r, गुपतिः h r<sup>1</sup> r<sup>4</sup> r<sup>5</sup> k, गुपति f.

63. And the king (Taranta) showed the seer's son to his royal  
consort; and with Taranta's approval she gave manifold wealth,

तं गुपः h m<sup>1</sup> r, वै गुपः b f k r<sup>2</sup> r<sup>5</sup> n.—तरन्तागुमता वैव Am<sup>1</sup> (\*वं h d), तरन्तागुमतेनैव  
b f k.—भादाह m<sup>1</sup> f k r n s, अदाह h d, आदाह b.—The end of the *varga* is here marked  
by १२ in b f k, not in h d m<sup>1</sup>.

### 13. Story of Śyāvāśva (continued).

64. goats and sheep, cows and horses, to Śyāvāśva, did Śaśiyasī.  
B Father and son, (thus) honoured by the institutors of the  
sacrifice, went to their hermitage to Atri.

B 65. And they saluted Atri, the great seer, of brilliant splendour. (But) Śyāvāśva thought: 'Because I have not seen (any) formula,

B 66. I have, alas! not obtained the maiden beautiful in all her limbs. Could I but become a seer of formulas, my joy would be great.'

°वानहं m<sup>1</sup>fk, °वानिमां r, °वांसु तां ṣaḍguruśiśya.—अवाहं r, ṣaḍguruśiśya, अवाहं m<sup>1</sup>, अय इ fk.

B 67. To him as he thus reflected in the forest the host of the Maruts appeared.

He saw standing at his (*ātmanah*) side, quite (*iva*) similar in form

तुभ्यं नृणां रूपं नृणां: Am<sup>1</sup>bfrk<sup>2</sup>, तुभ्यं नृणां रूपं नृणां: rns.—64<sup>ed</sup>-67<sup>ab</sup> are not found in the Nītimañjarī.

68. and equal in age, the Maruts, with gold on their breasts. Seeing the gods similar in age, with the figures of men,

68<sup>ed</sup> is not found in ṣaḍguruśiśya.

69. Śyāvāśva, astonished, then asked the Maruts, 'Who are ye?' (*ke śtha*: v. 61. 1). Then, however, he became aware that they were the divine Maruts, the sons of Rudra.

के हेति hd, केवेति bfrk.—अद्रसूनुनवुध्यत A, अद्रसूनुनवुध्यत s, अद्रसूनुनवुध्यत b, अद्रसूनुनवुध्यत fk.

70. Having observed (this), he also praised them with the (stanzas) 'They that ride' (*ya im vahante*: v. 61. 11). For the seer considered it a great transgression on his part,

इत्यामिर्बुद्ध्वा r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>, इत्यामिर्बुद्ध्वा hdm<sup>1</sup>, इत्यादिमिर्बुद्ध्वा s, इत्यामिर्बुद्ध्वा bfrk.—तांस्तथा hdr, तांस्ततः b, तांसुतः fk, तांस्तुतिः s.—अतिक्रमं rs, अतिक्रमं b, अतिक्रमं hdm<sup>1</sup>fk.—तं मेने अविर् s, तं मेने ह्यविर् hd, तं मेने m<sup>1</sup> (I have not noted whether अविर् or ह्यविर्), तं मेनेने bfrk.

71. that, as soon as he had seen them, he did not praise them, and that he asked them, 'Who are ye?' Being praised and being delighted with their praise, the sons of Prṣni (the Maruts) as they went along,

यन्न fkr, यान्न r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, यच hdm<sup>1</sup>, यच s, य b.—यच bfrs, यांच A.—69<sup>cd</sup>, 70, 71<sup>ab</sup> omitted in u.—सुखा तथा hbfk, सुखानया m<sup>1</sup>r.—71<sup>cd</sup> omitted in Śaṅguruśiṣya.—The end of the *varṣa* is here marked by १३ in m<sup>1</sup>bfk, not in hd.

#### 14. Story of Śyāvāśva (continued).

72. taking off the gold from their breasts, gave it to him. Now<sup>a</sup> when the Maruts had gone thence, the illustrious Śyāvāśva

अवमुच्य स्वचोभ्यो hm<sup>1</sup>r, स्वचोभ्योऽवमुच्य s, आमुच्य ते स्वकष्टेभ्यः r<sup>6</sup>, अमुच्यत स्वकष्टेभ्यो fkr<sup>2</sup>n, अमुच्य सूक्तवेभ्यो b. The line in Śaṅguruśiṣya runs: अथास्य मरुतो अक्नान् स्वचोभ्योऽवमुच्य ते.—तदा ददुः hm<sup>1</sup>r, ददुस्तदा bkn, तदुस्तदा f.—सुमहा-यशाः nss, तु महायशाः hm<sup>1</sup>r, सुमहातपाः B.—Śaṅguruśiṣya has an additional line after 72<sup>ab</sup>, and Sāyana another after 72<sup>cd</sup>.

<sup>a</sup> Sāyana on RV. v. 61. 17 quotes 72<sup>cd</sup>-79<sup>ab</sup>.

73. went in thought to the daughter of Rathavīti. He only just (*sadyah*) a seer<sup>a</sup>, wishing to declare himself to Rathavīti,

स सद्य ऋषिर् hdk, Śaṅguruśiṣya (w<sup>1</sup>), स सद्य कषिर् f, स सद्य ऋषिर् b, स सद्यमृषिम् s, प्रादुर्भूतर्षिम् n.—प्रवक्ष्यन् As, सदेक्ष्यन् b, देक्ष्यन् k, देषां (नथ<sup>o</sup>) f, विवक्षू rs.

<sup>a</sup> Sieg, p. 53, note <sup>7</sup>, wishes to read r̥sim, but this is against the MS. evidence, and unnecessary.

74. commissioned Night on a message with the two (stanzas) 'This my song of praise' (*etaṁ me stomam*: v. 61. 17, 18); and to her (Night) who did not see<sup>a</sup> Rathavīti, he discerning (him) with the eye of a seer,

०खाभ्यां Anss, ०खग्भ्यां b, (सोम)मृग्भ्यां f, (सोम)मृग्भ्या k.—दौत्ये hm<sup>1</sup>rns, दूत्ये r<sup>2</sup>r<sup>5</sup>s, देवीं b, दिवीं f, दिवी k.—न्यथोजयत् hm<sup>1</sup>r, न्यथोजयत् bfk, न्यवेदयत् nss.—तपस्वन्तं hm<sup>1</sup>rs, अपस्वन्तं s, अपस्वन्तीं br<sup>2</sup>r<sup>6</sup>, अपस्वन्ती f.

<sup>a</sup> Cp. Sieg, p. 53, note <sup>9</sup>, and p. 57, line 2.

75. said, 'Here he dwells' (*eṣa kṣeti*: v. 61. 19) 'on a delightful ridge of the Himavat'<sup>a</sup>. Urged by the goddess Night, after learning his instructions,

पृष्ठे bfk, पृष्ठ hm<sup>1</sup>r.—प्रचोदितः hrīks, प्रचोदितः b, प्रयोदितः n.

<sup>a</sup> Cp. RV. v. 61. 19: *eṣa kṣeti rathavītiḥ . . . parvateṣv apaśritaḥ*.

76. the son of Darbha, taking the girl with him, approached Arcanānas, and after clasping his feet, standing bent forward with folded hands,

दार्भ्यं hrfk, दार्भं b, दार्वभ्य s, दातुम् na.—स्थितः hdm<sup>1</sup>r, स्थिता Bss.—The end of the *varga* is here marked by १४ in bfk, not in hdm<sup>1</sup>.

### 15. Story of Śyāvāśva (concluded).

77. he announced his name (saying), 'I am Rathavīti, son of Darbha : inasmuch as I refused you formerly when you desired an alliance with me,

संगतिम् hm<sup>1</sup>rs, संयोगम् bfkns.—प्रत्याचक्षि यत् s, प्रत्याचक्ष यत् hd, प्रत्याचक्षि यत् m<sup>1</sup>bfk, प्रत्याचक्षीय four Ṣaḍguruśiṣya MSS., प्रत्याचक्षिपत् two Ṣaḍguruśiṣya MSS.

78. forgive me for that. I pay homage to you ; and do not, adorable one, be wroth with me. You are the son of a seer, a seer yourself, you are, adorable one, the father of a seer.

मा च मे hm<sup>1</sup>rks, म वै मे b, मे मा सा na.—कुधः Bss, कुधः n, कुधाः hm<sup>1</sup>r.—स्वयमृषिः hm<sup>1</sup>rnss, स्वयं चर्विः kr<sup>2</sup>.<sup>5</sup>r<sup>7</sup>, स्वयं चर्वि f, स्वयं चर्विः b.—भगवमृषिः hm<sup>1</sup>rs, भगवमृषिः fkn, भगवामृषिः bs.

79. Come, accept this (girl) as a daughter-in-law.' So said the king, and himself honouring him with water to wash his feet (*pādya*), with the water of hospitality (*arghya*) and with a mixture of honey (*madhuparka*)<sup>a</sup>,

क्षुषामित्येवम् hrs, क्षुषामित्येवम् ns, क्षुषा तेऽस्त्विति B.—पूजयित्वा स्वयं hdm<sup>1</sup>, पूजयित्वाच तं bfk, चार्चयामा स्वयं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> 79<sup>ad</sup> appears in a modified form in Ṣaḍguruśiṣya : the better reading there is *pādyaṛghyamadhuparkam* (instead of *pādyaṛghyam madhuparkam*) because *pādya* and *arghya* are different honorific gifts ; cp. AGS. i. 24. 7 : *viśaraḥ, pādyaḥ, arghyaḥ, ācamaṇiyaḥ, madhuparkaḥ, gauḥ*.

80, 81. and giving him a hundred white (*śukla*)<sup>a</sup> steeds, he dismissed him to his home. And the seer, on his part, having praised Śaśiyasī, and Taranta, and king Purumīḥa with the six (stanzas) 'May she gain' (*sanat* : v. 61. 5-10), departed to his abode.

Now the following eleven<sup>b</sup> (hymns beginning) 'With law' (*ṛtena* : v. 62-72) are addressed to Mitra-Varuṇa.

मुक्कम् hdkr, मुक्कम् b, मुक्काम् f.—अनुजज्ञे hm<sup>1</sup>r, सोऽनुजज्ञे b, सोऽनुजज्ञे k, सोऽनुजज्ञे f.—85<sup>cd</sup> occurs as 61<sup>cd</sup> in B. It seems not improbable that the line belonged to the original text in both places, because with it both *varga* 12 and *varga* 15 (cp. note on 56) would have the normal number of five ślokas, and in the present position it would, in keeping with the epic style of the passage, come in somewhat like a refrain at the end of the story.—The end of the *varga* is here marked by १५ in hbfkm<sup>1</sup>.

<sup>a</sup> Sieg, p. 54, note <sup>5</sup>, wishes to read *śukam* for *śuklam*, but there seems to me to be no necessity for the correction: *śukla* is quite appropriate as an attribute of horses (=Vedic *śukra*, which one MS. has); while there is no reason why a familiar word like *śulka* should have been changed to *śukla*. <sup>b</sup> Cp. Sarvānukramanī on RV. v. 62: *maitrāvaruṇam vai tat* (*vai*=5, *tat*=6).

### 16. RV. v. 73-78. Story of Saptavadhri.

82. There are six (hymns) addressed to the Aśvins (v. 73-78). There is (here) a mystic (*upanīṣat*) praise consisting of five<sup>a</sup> stanzas (v. 78. 5-9) with a view to childbirth.

गर्भाई हd, गर्भाई f bkr.—पञ्चचो<sup>o</sup> hm<sup>1</sup>r<sup>3</sup>, पञ्चचो<sup>o</sup> fr, पञ्चचो<sup>o</sup> bk.

<sup>a</sup> Cp. Sarvānukramanī: *antyāḥ pañca garbhasrāṇiṣṭhy upanīṣat*. Śaḍguruśiṣya, with reference to this, remarks (p. 122) that *upanīṣat* is used in the singular because the five stanzas are specified as an aggregate (*pañcacasamudāyopadiṣṭatvāt*). According to Sāyaṇa the last three stanzas only (7-9) are *garbhasrāṇiṣṭhy upanīṣat*. Aufrecht, in his abstract of the Sarvānukramanī, has '5-7': this should be corrected to '5-9.'

82<sup>cd</sup>-84. There is a sacred tradition (*śruti*) that the seer<sup>a</sup> after incurring seven failures (*aparādhān*)<sup>b</sup> was appointed<sup>c</sup> (again) by (king) Aśvamedha of the race of Bharata, his wedlock being childless. On the eighth failure, however, the king casting him, in a trough (made) of a tree (*vrkṣadroni*)<sup>d</sup>, into a chasm (*rbīsa*)<sup>e</sup> kept him down (in it) when he leapt up at night. (Then) the seer praised the Lords of Light (*śubhaspati*) with the hymn 'Ye Aśvins' (*aśvinau* : v. 78).

82<sup>cd</sup>. सप्त कृत्वापराधानि r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, सप्तकृत्वोऽपराधानि hdm<sup>1</sup>r<sup>3</sup>, सप्तकृत्वोऽपराधि तु r, सप्तकृत्वोऽपराधि तु b, सप्तकृत्वोऽपराधि तु fk.—83. अविः कृतो r, अविं कृत्वा hdm<sup>1</sup>, अविं कृत्वा r<sup>3</sup>, अविस्ततो fkr<sup>6</sup>r<sup>7</sup>, अविस्तातो b.—वै श्रुतिः hdr, नः श्रुतम् b fkr<sup>6</sup>r<sup>7</sup>.—तमष्टमे A, ततोऽष्टमे r, ततो षष्ठे b, तताशमे f, तताशमे k.—84. अवीसे ना r<sup>4</sup>r<sup>6</sup>, अवीसे ह b, अवीसे ह fk, अवीसे ह r<sup>5</sup>r<sup>7</sup>, अविं से ह hr, अविं सेह d, अविं चेह m<sup>1</sup>.—स्नानं hm<sup>1</sup>r<sup>3</sup>fk, स्निग्धं b, राशौ (राशौ) r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—अधारयत् b fkr, आधारयत् A.

<sup>a</sup> That is, Saptavadhri, the seer of RV. v. 78. <sup>b</sup> This being an explanation of the seer's name, Saptavadhri, as 'seven times impotent.' <sup>c</sup> That is, commissioned according to the custom of *niyoga*; the verb *kr* being used as above in iv. 110 (*putrikāṃ kr*). <sup>d</sup> This is an attempt to explain the situation in RV. v. 78. 5, 6, where the *Āsṛins* are described as releasing Saptavadhri by rending a tree (*vrkṣa*). <sup>e</sup> This word occurs in the preceding stanza (v. 78. 4), where the *Āsṛins* come to the rescue of Atri in a chasm (*gbisa*).

85, 86. They, raising him out of that (chasm), made him productive again. The triplet 'Like the wind' (*yathā vātah*: v. 78. 7-9) is with a view to a child (*garbha*) for himself who like a child (in the womb) slept (in the tree)<sup>a</sup>; but the other two stanzas<sup>b</sup> are to be known as for the *Āsṛins*<sup>c</sup>.

B This is also recognized (*drṣṭam*) as a consecrating prayer for children issuing from the womb (*srauatām*)<sup>d</sup>.

85. समुद्रत्वं hm<sup>1</sup>bk, समुद्रत्वं f, समुद्रत्वं r.—तुचः खखीव m<sup>1</sup>, तुच खखीव hd, विच-  
खखीव b, विच खखीव fk, विचखखीव r<sup>5</sup>r<sup>7</sup>.—गर्भार्थं hdm<sup>1</sup>, गर्भार्थं bfr<sup>5</sup>r<sup>7</sup>.—स्वप-  
तत् hm<sup>1</sup>rb, स्वपतत् r<sup>5</sup>r<sup>7</sup>, स्वपतत् f, तपतत् k.—86. ज्ञेये त्वन्निष्ठाभितरे ऋचौ hm<sup>1</sup>r,  
ज्ञेयावन्निष्ठाभितरौ वृचौ B.—86<sup>cd</sup>=viii. 66<sup>ab</sup>. This line is wanting in A, but is found  
in m<sup>1</sup> as well as B.—The end of the *varga* is here marked by १६ in bfk, not in m<sup>1</sup>  
or hd (as the line is wanting in these two MSS.).

<sup>a</sup> The versified story told by Śāyana, in his introduction to RV. v. 78. 5, is different from the above. Here the seer is placed in a box at night by enemies and kept from intercourse with his wife, but is rescued from his confinement by the *Āsṛins*. <sup>b</sup> That is, v. 78. 5, 6, the first two of the five specified in 82. <sup>c</sup> The *Āsṛins* are invoked in these two stanzas. <sup>d</sup> Cp. *Āgvidhāna*, ii. 17. 1<sup>cd</sup>-4<sup>ab</sup>, quoted by Śaṅgurusīya, p. 123.

#### 17. Deities of RV. v. 79-87. Khilas.

B 87. But it<sup>a</sup> may likewise (*tadvat*) be (regarded as) concerned with the evolution of becoming (*bhāva-vṛtta*)<sup>b</sup>, for it evidently has such a character: that it has this character (*rūpa*) is evident from the two words afterbirth (*jarāyu*)<sup>c</sup> and embryo (*garbha*)<sup>d</sup>.

तद्वत्त्वात् m<sup>1</sup>, तत्त्वत्त्वात् b, तत्त्वत्त्वात् fk, तत्त्वत्त्वात् r.—जरायुं bm<sup>1</sup>, जरायुं fk,  
जरायुं r.—This śloka is not found in A, but m<sup>1</sup>, as well as B, has it.—87<sup>b</sup>=iii. 76<sup>d</sup>;  
iv. 18<sup>b</sup>; vi. 94<sup>b</sup>; viii. 62<sup>d</sup>.

<sup>a</sup> That is, this aggregate of five stanzas (*tad* in 86<sup>d</sup>).  
more general sense; see *bhāva-vṛtta* in the index of words.  
78. 8. <sup>d</sup> Which occurs in RV. v. 78. 7.

<sup>b</sup> That is, it has also a  
<sup>c</sup> Which occurs in RV. v.

88. The two (hymns) 'To great' (*mahe* : v. 79, 80) are addressed to Dawn; the two 'They yoke' (*yuñjate* : v. 81, 82) are addressed to Savitr. (In) 'Unto' (*acha* : v. 83) Parjanya is praised; but in 'Verily' (*baṭ* : v. 84) the Middle Earth<sup>a</sup> is praised.

अहेति वै A, अहा यद् B.—वळिति त्वस्मिन् A, तु वळित्वेति B.—सुता B, तु वाक् A.

<sup>a</sup> In Nirukta xi. 37 (on RV. v. 84. 1) Pṛthivī is one of the deities of the middle sphere (*madhyasthānā striyaḥ* : xi. 22-50); see Naighaṇṭuka v. 5.

B 89. The (stanza) 'For us to-day, god Savitr' (*adyā no deva savitaḥ* : v. 82. 4) destroys evil dreams.

'Forth to the sovereign lord' (*pra samrāje* : v. 85) is addressed to Varuṇa. The following one 'O Indra-Agni' (*indrāgnī* : v. 86) is addressed to Indra-Agni.

इयं दुःस्वप्ननाशनी bf, °नाशिनी kr, वृचं दुःस्वप्नप्रशासनम् m<sup>1</sup>.—°राजे इंद्रा° hdb, °धाज इंद्रा° fk, °राजे षड्म् r.—इक्ष्वागन्विक्षा° hm<sup>1</sup> B, षड्मैक्षा° r.—°पमुत्तरम् hm<sup>1</sup> r, °पमुच्यते r<sup>2</sup> r<sup>5</sup> r<sup>7</sup>, °गन्मुच्यते f, °गन्मुच्यते k, °प उच्यते b.—89<sup>ab</sup> is not found in A, but m<sup>1</sup>, as well as B, has it.

90. The following hymn 'Forth' (*pra* : v. 87), the last (of the Maṇḍala), is addressed to the Maruts while making incidental mention of Viṣṇu (*viṣṇu-nyāṅga*).

B It is called Evayāmarut<sup>a</sup>, being the antecedent (*prati-pūrvaka*)<sup>b</sup> in the (case of the) Indra hymn 'As Heaven' (*dyaur na* : vi. 20).

विष्णुं न्यङ्गं hrfk, विष्णुन्यगं d, विष्णुं नगं m<sup>1</sup>, विष्णुर्न्यङ्ग b.—उत्तमम् hr<sup>2</sup>, उत्तरम् dbfkr.—नेद्रे fb, नेद्रे k, नेद्रे r.—90<sup>cd</sup> is not found in A or m<sup>1</sup>.

<sup>a</sup> Because this word is the refrain in the second pāda of every stanza of the hymn.

<sup>b</sup> That is, the hymn for which another may be substituted. That this must be the meaning of the word (which has not been noted elsewhere) appears from AB. vi. 30. 15 and the comment, on that passage, of Sāyaṇa, who remarks that, at the midday libation, instead of the Evayāmarut hymn an Indra hymn, 'dyaur na' (vi. 20), which makes mention of Viṣṇu (*viṣṇu-nyāṅga*), should be substituted.

91. But the hymn of Fortune (*śrīśūkta*)<sup>a</sup> is a benediction : the following six<sup>b</sup> are connected with fortune and sons<sup>c</sup>. Or that (hymn) may be (regarded as) meant to banish ill-luck. Agni is incidentally praised<sup>d</sup> (*nipātabhāḥ*) in it.

°वादु hm<sup>1</sup>r, °वादो स्वात् bkr<sup>2</sup>, °वादो स्वा f, °वादास् r<sup>5</sup>r<sup>7</sup>.—श्रीपुत्राणां Abf, श्रीः पुत्राणां r<sup>5</sup>r<sup>7</sup>, श्रीपुत्राणां kr<sup>(2)</sup>.—वट् bkr<sup>5</sup>r<sup>7</sup>r<sup>4</sup>r<sup>6</sup>, तु hdr. — तत्सादा° hm<sup>1</sup>r, तत्सादा° r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, साद्या° bkr<sup>2</sup>, (no तत्).—°सख्ययनुदम् hm<sup>1</sup>r, °सख्ययनिर्गोदः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, °सख्ययनिर्गोदे bf, सखीं पतेर्गोदे kr<sup>2</sup>, °सख्ययनिर्गोदे r<sup>5</sup>r<sup>7</sup>.—तत्र A, तत्र B.—The end of the *varga* is here marked by १७ in bkr<sup>1</sup>, not in hd.

<sup>a</sup> This khila after RV. v. 87 is printed by Aufrecht, RV.<sup>2</sup> p. 676, where it has twenty-three stanzas, and by Max Müller, RV.<sup>2</sup> vol. iv, pp. 523–528, where it has twenty-nine stanzas, the first fifteen with a commentary. In R̥gvidhāna ii. 18. 1 it is stated to consist of fifteen stanzas (the śloka in which this is stated reappears in the khila itself, sixteen in Max Müller, twenty-two in Aufrecht); this statement is confirmed by the text of the hymn in the Kashmir MS. collection of khilas (ii. 6–8), which has only fifteen stanzas, agreeing with the first fifteen in Aufrecht and Max Müller. Cp. Meyer, R̥gvidhāna, pp. xxi, xxii.

<sup>b</sup> This must refer to the six khilas which follow the *śrīśūkta* in the Kashmir MS. of the khilas, viz. (1) *ya ānandaṃ samāviśat* (four stanzas), (2) *ciklito yasya nāma* (five stanzas), (3) *mayi śleṣo mā vadhiḥ* (five stanzas), (4) *saṃ sravantu marutaḥ* (five stanzas), (5) *ā te garbho yonim* (seven stanzas), (6) *agnir etu prathamo devatānām* (five stanzas). The next khila in the collection is that which comes after RV. vi. 45 (= viii in Aufrecht), beginning *caṅguś ca*.

<sup>c</sup> The last three of those six khilas are mentioned in the next śloka (92), *saṃ sravantu* being charms for the prosperity of cattle, *ā te* and *agnih* for the attainment of sons.

<sup>d</sup> Under the name of Jātavedas.

## 18. The Khilas of Prajāvat and Jivaputra. Employment of formulas.

92. Or<sup>a</sup> the two (hymns of) Prajāvat<sup>b</sup> and Jivaputra<sup>c</sup> (may be) used together as praise (*saṃstutau*) in the ceremony of pregnancy (*garbhakarman*). (In the hymn) 'Flow together' (*saṃ sravantu*)<sup>d</sup> various kinds of females having milk are praised together.

प्रजावज्जीवपुत्रौ hdm<sup>1</sup>, प्रजावज्जीवपुत्रौ r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>bkr<sup>2</sup>, प्रजावान् जीवपुत्रौ r, प्रजावान् जीवपुत्रा r<sup>5</sup>. °पुत्रो I believe to be due to a misunderstanding of the following वा. I have decided on the dual because of संसुतौ at the end of the line, and because AGS. i. 13. 6 has the dual.—पयस्विन्वः r, पयस्विन्व b, पयस्विन्व fk, यथास्विन्वः hm<sup>1</sup>r<sup>3</sup>r<sup>2</sup>.—संस्रवन्तीति hdm<sup>1</sup>r<sup>f</sup>, संस्रवतीति k, संस्रवतीति h.—92<sup>cd</sup>–102 are omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> That is, they may have this special application; cp. AGS. i. 13. 6: *prajāvaj-jivaputrābhyām haṁke*; cp. Stenzler's note, p. 34; Meyer, R̥gvidhāna, p. xxv. <sup>b</sup> This khila, called by the name of its author, has seven stanzas in the Kashmir MS., and is there described thus in the Anukramaṇī: 'ā te,' *sapta, prajāvān, garbhārthāstutūḥ*. Its first stanza is quoted by Stenzler in his critical notes, AGS., p. 48. <sup>c</sup> This khila, also called after its author, coming immediately after that of Prajāvat in the Kashmir MS.,



has five stanzas, and is thus described in the Anukramanī: 'agnih, pañca, jīva-putra, āgni-rāruṇam. The first stanza is quoted by Stenzler, critical notes, p. 48; and the first two are quoted in Pāṇsaka GS. i. 5. 11. The first is almost identical with AV. iii. 23. 2. Cp. Meyer, R̥gvidhāna, p. xxi; Indische Studien, v. 315. <sup>d</sup> As all the MSS. agree in reading *saṃ sravanti itī*, this may be a various reading of the pratika, and not a corruption of *saṃ sravantu itī*; but the Kashmir MS. of this khila has *saṃ sravantu* as well as AV. ii. 26. 3, which is almost identical with this stanza. The five stanzas of this khila occur in AV. ii. 26. 1-5, the first three in a different order (2=AV. 1, 3=AV. 2).

93. In benedictions<sup>a</sup>, in (enumerations of) technical names, in leading ritual forms<sup>b</sup>, a deity is incidentally mentioned (*nipāta-bhāḥ*). One familiar with formulas should here observe (it) carefully from the statement of its characteristic name (*liṅga*).

°संख्यासु देवता hm<sup>1</sup>b, °संख्या तु देवता fkr<sup>2</sup>, °संख्यासु देवता: r.—°वाक्वात् m<sup>1</sup>br, °वाक्वा hdr<sup>3</sup>fkr<sup>2</sup>.—93<sup>ab</sup>=iii. 82<sup>ab</sup>.

<sup>a</sup> Such as the *śrīśūkta*, in which Agni is incidental (see above, 91).  
above, iii. 82.

<sup>b</sup> Cp.

94. (In the case) of the application of a formula and the formula (itself), the application is the more important. There should be careful observation of the rule (*vidhi*) regarding the two. The formulas should be (regarded as) making (only) statements (*abhidhāyaka*)<sup>a</sup>.

मन्त्रप्रयोगमन्त्रयोः br, मन्त्रप्रयोगसंवाचाः fk, मन्त्रप्रयोगमन्त्राणां hdm<sup>1</sup>r<sup>3</sup>.—°धा-यकाः br, °धानकाः r<sup>2</sup>, °धा - काः f, °धानका k, °धानिकाः hdm<sup>1</sup>r<sup>3</sup>.

<sup>a</sup> That is, they merely contain statements about deities, but give no rule (*vidhi*) as to their employment (*vinīyoga*), as the Brāhmaṇas and Sūtras do.

95. Hence (there may be) a disagreement of the formulas with the (application). But the words (*pada*) occurring in them (the formulas), which have a generally understood meaning (*saṃ-vijñāna*), may express what is secondary (*guṇa*)<sup>a</sup>.

गुणभिधायकानि r, गुणभिधायकानि b, गुणभिधायकानि hm<sup>1</sup>f.—संविज्ञान° hm<sup>1</sup>bf, संविज्ञान° r.—95<sup>cd</sup> is omitted in k.

<sup>a</sup> For instance, Jātavedas might in a formula be generally understood to mean Agni, but the specific sense might be the primary one in the ritual. Cp. Nirukta vii. 13: *yaś tu saṃvijñāna-bhūtaṃ syāt prādhānya-stuti*.

96. The formulas being secondary and the rites primary, the deities may be primary or secondary<sup>a</sup>: this is (to be) understood.

प्रधानगुणमूताः स्रु १, प्रधानगुणमूता स्रु hdbf.—The end of the *varga* is here marked by १८ in hbf, not in m<sup>1</sup>dk.

<sup>a</sup> That is, according as they are applied in the ritual or are mentioned in the formulas.

### 19. Story of the birth of Bhṛgu, Aṅgiras and Atri.

97. Prajāpati<sup>a</sup>, desirous of offspring, offered a sessional sacrifice (*sattra*) lasting three years, accompanied by the Sādhyas and the All-gods, we are told (*iti*).

सचं MSS.—विश्वेदेवेः सहेति च ABn, विश्वेदेवेति नः श्रुतम् Śaḍguruśiṣya.

<sup>a</sup> The following story, as an introduction to RV. vi, is quoted in the Nītimañjari (97-102) and by Śaḍguruśiṣya (97-101).

98. Thither came Vāc in bodily form to the ceremony of initiation. On seeing her there simultaneously Ka's (Prajāpati's) and Varuṇa's

जगाम शरीरिणी bng, जगामाशरीरिणी hdm<sup>1</sup>rffk.

99. semen was effused. Vāyu scattered it in the fire at his will. Then from the flames Bhṛgu was born, (and) the seer Aṅgiras among the coals (*aṅgāra*)<sup>a</sup>.

तदाश्रु हdm<sup>1</sup>s, तदाश्रुं b, तदाश्रुं f, ददाश्रुं kn, तदाश्रुं r.—माश्रु s, माश्रु hdm<sup>1</sup>r<sup>3</sup>n, माश्रुं fkr<sup>2</sup>, माश्रुं b, माश्रुं r.—विंशो hdm<sup>1</sup>rffk, विंशो b, विंशो n.—अङ्गरेष्वाङ्गिरा hdm<sup>1</sup>r<sup>3</sup>s (Nirukta iii. 17), अङ्गरेष्वाङ्गिरा rn, अङ्गरेष्वाङ्गिरा b, अङ्गरेष्वाङ्गिरा kr<sup>2</sup>, अङ्गरेष्वाङ्गिरा f.

<sup>a</sup> Cp. Nirukta iii. 17 and AB. iii. 34. 1 (ye 'aṅgārā āsams te 'aṅgirasō 'bhavan).

100. Vāc, on seeing the two sons, herself being seen, said to Prajāpati: 'May a third seer also, in addition to these two, be (born) to me as a son.'

प्रजापतिं सुतो s, प्रजापतिं सुतो n, प्रजापतिं तु तो b, प्रजापतिं सु तो hdm<sup>1</sup>rffk.—वृहा वृष्टा bfrn, वृहा वृष्ट s (two MSS.), वृहा वृष्टा s (one MS.), वृहा वृष्ट k, वृहा वृष्ट hdm<sup>1</sup>.—मवेह hm<sup>1</sup>rbbfn, मवेह s.

101. Prajāpati (thus) addressed, replied 'So be it' to Bhārati (Vāc). Then the seer Atri was born, equal in splendour to Sun and Fire.

तथेक्षुतः hrbfkn, तथेक्षुता m<sup>1</sup>, तथेक्षाह s.—प्रत्यभाषत bfkrd, भाषमाणां तु s, भाषमाणां तु hdm<sup>1</sup>.—The end of the *varga* is here marked by १९ in m<sup>1</sup> bfk, not in d.

### Maṇḍala vi:

#### 20. Origin of Bharadvāja. Deities of RV. vi. 1-46.

102. Bṛhaspati was the son of the seer who was born from the coals (Āngiras). Bṛhaspati's (son) Bharadvāja<sup>a</sup>, who is called Vidathin,

विदधीति m<sup>1</sup> fbr<sup>5</sup>n, विदधीति hdrk.

\* As the account of the sixth Maṇḍala really begins with the mention of its seer, we have here no exception to the rule that the beginning of a Maṇḍala coincides with the beginning of a *varga* in the BD.

103. and who was a preceptor among the Maruts, was (thus) the grandson of Āngiras. Now this sixth Maṇḍala is stated to be his and his sons'<sup>a</sup>.

महत्वासीद् r, महत्वासीद् b, महत्ससि fk, महत्ससि hd, महत्सति m<sup>1</sup>.—गुर्यश्च r, गुर्यश्च hdm<sup>1</sup>, गुर्यश्च fbk, गुर्यश्च r<sup>2</sup>r<sup>3</sup>, भुवन्श्च r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—सपुत्रश्च तु तस्येदं fbrk, सपुत्रश्च तस्येत् A.

\* Bharadvāja is the seer of the great majority of the hymns of Maṇḍala vi; a few hymns are also attributed to six seers with the patronymic Bhāradvāja.

104. In it there are thirteen hymns addressed to Agni (beginning) 'Thou, O Agni' (*tvam hy agne*: vi. 1-6, 10-16), while there are three (beginning) 'The head' (*mūrdhānam*: vi. 7-9) to Agni Vaiśvānara.

105. After this (i. e. vi. 16) there are here exactly twenty-nine (hymns)<sup>a</sup> addressed to Indra (beginning) 'Drink' (*piba*: vi. 17. 1). The two gods who (occur) in the (stanza) 'O Agni, he dwells' (*agne sa kṣeṣat*: vi. 3. 1) are incidentally mentioned (*nipātita*).

एकान्विंशदेवाश्च r<sup>5</sup>, एकापविंशदेवाश्च b, एकापविंशदेवाश्च fkr<sup>2</sup>, एकान्विंशतिश्च hdr, एकोनविंशतिश्च m<sup>1</sup>.—देवी औ A, द्वी देवी B.

\* This makes vi. 46 the last of the Indra hymns (allowing for vi. 28 as *gavāṃ stutē*), thus leaving the deity (Indra) of the greater part of vi. 47 unspecified. It would therefore have been more correct to say thirty instead of twenty-nine.

106. But these two stanzas 'Bring to aid' (*protaye*: vi. 21. 9), 'Now my' (*nū me*: vi. 21. 11)<sup>a</sup> are traditionally held to be addressed to the All-gods. The hymn 'Hither' (*ā*: vi. 28) is (in) praise of cows, the second stanza (vi. 28. 2) and the last verse (vi. 28. 8<sup>d</sup>) being addressed to Indra<sup>b</sup>.

ब्रू मे h d r, ब्र म m<sup>1</sup> r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>, ब्र म b, ब्र म f, ब्र म k.—सुते br<sup>5</sup>, सुतो f k, तु ते h m<sup>1</sup> r.—  
06<sup>ad</sup> is omitted in f k.—The end of the *varga* is here marked by २० in b, not in h d m<sup>1</sup> f k.

<sup>a</sup> 106<sup>ab</sup> is quoted by Sāyaṇa on RV. vi. 24. 5 in the following form: *protaye 'nyad ity ete vaiśvadevyāṃ rcau smṛte*: that is, the stanza *anyad* (vi. 24. 5), not *nū me* (vi. 21. 11), is stated to be addressed to the All-gods. There is nothing in the M.S. of the BD. to support this reading, while the Sarvānukramaṇī on RV. vi. 21 makes the express statement *avamyekādāśyaṃ vaiśvadevyau*, saying nothing about vi. 24. 5. <sup>b</sup> Cp. Sarvānukramaṇī: *tvitīyaindrī vāgntyas ca pādah*.

## 21. Deities of RV. vi. 37, 44, 45, 47.

107. In the (stanza) 'Bringing hither' (*āsasrāṇāsaḥ*: vi. 37. 3) Vāyu and Indra are praised together<sup>a</sup>.

3 Or else Indra is here predominantly praised, while Vāyu is incidental (*nīpātabhāḥ*).

वायुरिन्द्रश्च संसुतो h m<sup>1</sup> r, इन्द्रवायू सह सुतो br<sup>5</sup> r<sup>7</sup>.—107<sup>ab</sup> omitted in k.—वाय  
or, वाय m<sup>1</sup> f, omitted in k.—107<sup>ad</sup> is found in B and m<sup>1</sup> only.

<sup>a</sup> There is no reference to this stanza in the Sarvānukramaṇī.

B 108. The triplet 'This god' (*ayam devaḥ*: vi. 44. 22-24), which is addressed to Soma, some say is addressed to Indra<sup>a</sup>.

But the triplet 'Above' (*adhi*: 31-33) of the (hymn) 'Who brought' (*ya ānayat*: vi. 45)<sup>b</sup> is (in) praise of Bṛhu<sup>c</sup>.

108<sup>ab</sup> is found in B and m<sup>1</sup> only.—य आनयदिति खल्व A, शरीरं वसुतिखल्वान्  
n<sup>1</sup> r b f k (वसुत् b, वसुत् f k).—तुचोऽधीति वसुसुति: Am<sup>1</sup>, तुचोऽधीति वसुतो: सुति: r,  
चिचे वीति प्रिवासुति: b, तुचे ताति वुवासुति: f, चिचे तात ववासुति: k.

<sup>a</sup> The Sarvānukramaṇī makes no mention of this triplet. <sup>b</sup> The reading of B (*śarīraṃ cakṣur ity asyām, itce 'dhiti bṛbustutik*) would mean: 'The body (is praised) in

the stanza "The eye" (*caṣuḥ*), in the triplet "above" (*adhi*) there is praise of Br̥bu.<sup>1</sup> *Caṣuḥ* is the pratika of the khila which precedes RV. vi. 45. In Aufrecht's RV. (p. 676 f.) it contains three stanzas. But in the Kashmir collection of khilas (ii. 15) it has only one stanza (identical with the first in Aufrecht), followed by the words *ya āṇayat parāvataḥ* (the pratika of RV. vi. 45); and in the Anukramaṇi at the beginning of Adhyāya ii it is described with the words: *caṣur, akā (= ekā), ātmastutiḥ*.<sup>2</sup> \* Cp. Sarvānukramaṇi: *īre 'nīye br̥bus takṣā datvatam*.

109. And Śamyu<sup>a</sup> praises his father in the last verse (*pāda*) of the triplet. The five stanzas (beginning) 'Sweet, indeed, is this' (*svāduḥ kilāyam*: vi. 47. 1-5) which follow (the Indra hymns)<sup>b</sup> are addressed to Soma<sup>c</sup>.

पितरं kr, पितर hb, पितरः d.—ग्रयुच hm<sup>1</sup>r, मंयुसु b, वांचसु fk.—गुचस्त्रास्त्रि m<sup>1</sup>, गुचस्त्रानि hdr, सुतस्त्रानि B.—स्ववर B, स्वयस् hdm<sup>1</sup>r.—०ति तु सौम्यः पञ्चर्च उत्तरः hdr<sup>1</sup>r<sup>3</sup>r<sup>6</sup>m<sup>1</sup>, ०विताः पञ्चर्चः सौम्य एव वा bfr.

<sup>a</sup> The seer of RV. vi. 44-46, 48: there is nothing in the last pāda of 45 to indicate that Śamyu's father is praised. Ṣaḍguruśiṣya, however, remarks that according to a Vedic authority Br̥bu was a relative (*bandhu*) of Śamyu.

<sup>b</sup> That is, the group of Indra hymns ending with vi. 46; cp. above, v. 105. <sup>c</sup> The reading of A agrees in matter with the Sarvānukramaṇi, which makes no mention of Indra as an alternative deity for 47. 1-5; on the other hand the wording of B (*etāḥ pañcarcaḥ saumyaḥ*) agrees more closely with that of the Sarvānukramaṇi: *pañcagāḍau saumyaḥ*.

B 110. Or else Indra is here predominantly praised, while Soma is incidental; for in the Aitareya (Br̥hmaṇa)<sup>a</sup> they are stated to be Anupāniyā stanzas addressed to Indra.

110<sup>ab</sup> is nearly identical with 107<sup>cd</sup>.—इक्ष्वेक्षो b, इक्ष्वेक्षा f, इक्ष्वेक्षा k, इक्ष्वेक्ष r, इक्ष्वेक्ष m<sup>1</sup>.—निपानीयाः b, निपातनीयाः fk, निपातिन m<sup>1</sup>, निपातोऽयं r.—ग्रयने b, सूयने m<sup>1</sup>fr.—110 is found in B and m<sup>1</sup> only.

<sup>a</sup> In AB. iii. 38. 1 it is stated that the four stanzas RV. vi. 47. 1-4 are to be repeated as *anupāniyā* stanzas to Indra: *svāduḥ kilāyam madhumāṇ utāyam ilindrasyatadrīr anupāniyāḥ śaṃsati*.

111. (In) 'Destitute of pasture' (*agavyūti*: vi. 47. 20) one verse (*pāda*) praises the Gods, the next one (the second) the Earth<sup>a</sup>, the third<sup>b</sup> Br̥haspati, the last verse (*pāda*) Indra.

गुतीयसु लिङ्गम् hm<sup>1</sup>r<sup>1</sup>r<sup>6</sup>r<sup>7</sup>, गुतीयोऽसौदिङ्गम् bfk, गुतीयोऽसौलिङ्गम् r.—The end of the *varga* is here marked by २१ in bfm<sup>1</sup>, not in bdk.

<sup>a</sup> 111<sup>ab</sup> is quoted by Śaṅgurusīṣya on RV. vi. 47. <sup>b</sup> The reading *trīṣyas tu tv indram* furnishes a clear case of a particle inserted to avoid the hiatus.

## 22. Deities of RV. vi. 47 (continued) and vi. 48.

112. The (verse) which follows, 'O Lord of Wood, be firm in body' (*vanaspate vīdvaṅgaḥ*: vi. 47. 26<sup>a</sup>), the teachers state to be evolutionary (*bhāva-vṛtta*). But the (whole) three stanzas (26–28) relate to the stroking of the car<sup>a</sup>, while the three here (beginning) 'Forth' (*upa*: 29–31) are (in) praise of the Drum.

परं यत्तद् hdm<sup>1</sup>, पदं यत्तद् b, पदं यत्तद् f, पदं यत् k.—अचक्षु तिस्रक्षु hdm<sup>1</sup>, अचक्षु तिस्र b, अचक्षु तिस्रो fk.—With 112 begins a lacuna of fifteen ślokas (112–126) in R; cp. Sieg, *Sagenstoffe*, p. 39.

<sup>a</sup> See AB. vii. 9. 2; AGS. ii. 6. 5; Śaṅgurusīṣya on RV. vi. 47.

113. And the hemistich 'Together, winged with steeds' (*sam aśvaparnāḥ*: vi. 47. 31<sup>cd</sup>) is addressed to Indra<sup>a</sup>. The ten (stanzas) at the beginning of the Ṛṣapāṇi hymn<sup>b</sup> (vi. 48. 1–10) are to Agni; the following triplet (11–13) in (this) hymn to Prṣni is addressed to the Maruts, and, again, the following couplet (14, 15) is addressed to the All-gods.

The text of 113<sup>cd</sup> and 114 follows the reading of bfk owing to the confusion and corruption of these six pādas in hd and m<sup>1</sup>:

113<sup>c</sup>. त्वचः परो b, त्वचः ॥ पुरो fk.—मावतः bfk.—पृत्रिसूते b, पृत्रिसूते f, पृत्रिसूते k.—In hdm<sup>1</sup> the whole pāda reads आदित्यो वा मवतः पृत्रिसूते । आदित्यो वा being taken from 114<sup>a</sup>.

113<sup>d</sup>. वृचः परो b, वृचा परो fk.—वैश्वदेव fb, वैश्वदेव k.—In hdm<sup>1</sup> this pāda reads प्रगायत्वच वज्रदेवतोऽथः ॥

<sup>a</sup> There is no statement as to the deity of vi. 47. 6–19 and 21; cp. above, 105; on 22 ff. see below, v. 140. <sup>b</sup> Cp. Sarvānukramaṇī: *ṛṣapāṇikāya prṣnisūktam*; see Śaṅgurusīṣya on RV. v. 49 and vi. 48.

114. Or it may be addressed to the Ādityas or to the Maruts<sup>a</sup>. The four (stanzas) 'To me, O Pūṣan' (*ā mā Pūṣan*: vi. 48. 16–19) one should know to be addressed to Pūṣan, (and) the following couplet there (20, 21) to be addressed to the Maruts; the last

(stanza) is a celebration of Heaven and Earth or is (meant) for Pr̥śni (22)<sup>b</sup>.

114<sup>a</sup>. वा स्वाङ् fb, वा स्वा k.—This pāda in hdm<sup>1</sup> reads आ मा पुषन्निति पौष्ण-  
क्षतक्षत् = 114<sup>b</sup>.

114<sup>b</sup>. आ मो पुषन्निति पौष्णाक्षतक्षः b, आ मो पुषन्निति पाष्णाक्ष तिस्रः f, च मो  
पुषन्नि सो पाष्णाक्ष तिस्रः k.—This pāda in hdm<sup>1</sup> reads तृषः परो माक्षतः पृन्निस्ते = 113<sup>c</sup>.

114<sup>c</sup>. तत्र विषात् fk, तत्र विंदाङ् b.—This pāda in hdm<sup>1</sup> reads आदित्यो वा  
माक्षत एव वा स्वाङ् = 114<sup>a</sup>.

114<sup>d</sup>. अक्षरयुवोः b, युल्लुवोः f, युलोः k.—कीर्तना पृथगे च b, कीर्तिता प्रियाश्रये  
च fk.—This pāda in hdm<sup>1</sup> reads अक्ष्वा युमुकीर्तितं पृथगो वा ॥—The end of the *varga*  
is here marked by २२ in hbf, not in dk.

\* The only practical difference between the above statements about RV. vi. 48 and  
those of the *Sarvānukramaṇī* is, that in the latter the option of *līṅgoktadevatā* includes  
stanza 13. Cp. BD. vol. i, p. 122, note <sup>6</sup>. <sup>b</sup> Śaḍgurusīṣya remarks that the wording of  
the *Sarvānukramaṇī*, *anyā dyāvābhūmyor vā pr̥śner vā*, is in imitation of another *Anu-*  
*kramaṇī*: the passage meant is undoubtedly BD. v. 114<sup>d</sup>.

### 23. Deities of RV. vi. 49-62.

115, 116. After this the four hymns 'I praise' (*stuṣe*: vi. 49-  
52) are addressed to the All-gods: the second stanza (vi. 49. 2)  
(praises) Agni, and the fourth (49. 4) Vāyu, then the fifth (49. 5)  
the Aśvins, but the seventh here praises Vāc (49. 7), the eighth  
49. 8) Pūṣan, the ninth (49. 9) Tvaṣṭṛ, 'Of the world' (*bhruvanasya*:  
49. 10) Rudra, then the two next (49. 11, 12)

116. स्तौत्युक् तु सप्तमी hdm<sup>1</sup>, स्तौत्युक् यावीरवी b, स्तौत्युक् यावीरवी fk (i.e. यावी-  
रवी, the pratika of vi. 49. 7).—द्योत्तरि hdm<sup>1</sup> b, द्योत्तरम् k.

117. are addressed to the Maruts. (With) 'Who the spaces'  
(*yo rajāmsi*: vi. 49. 13) the seer sang of Viṣṇu<sup>a</sup>. 'To' (*abhi*:  
vi. 50. 6) is addressed to Indra, and 'Hither' (*ā*: vi. 50. 8) is ad-  
dressed to Savitr̥. There is one to Rodasī (vi. 50. 5), one to Agni  
(9) as well as to the Aśvins (10) (beginning) 'And' (*uta*: vi. 50.  
9, 10)<sup>b</sup>.

माक्ष्णी यो hd, माक्ष्णी यो b, माक्ष्णी यो m<sup>1</sup>, माक्ष्णी (no यो) fk.—अनावृषिः hd,  
अनावृषिः m<sup>1</sup>, अनावृषिः b, अनावृषिः f, अनावृषिः k.—अभ्योद्गाति स b, अभ्योद्गाति च

f, अश्वीन्द्रानि च k, अहिर्बुध्न्यां hm<sup>1</sup>, अहिर्बुक् d.—रौदसाभिषुताग्निनी b, रौदसाभिषु-  
ताग्निनी h d f, रौदसाभिषुताग्निनी k, रौदसाभिषुताग्निनी m<sup>1</sup>.

\* The Sarvānukramanī gives no details for RV. vi. 49. <sup>b</sup> Both 50. 9 and 50. 10 begin with *uta*, and as this pratika is placed between *āgneyi* and *āśvini*, it is probably meant—*dehali-dīpa-nyūyena*—to refer to both. There is no pratika for *raudasī*, for as *Rodasī* is mentioned in 5 only, the pratika *ā* (50. 4, 8 as well as 6) would not apply here also.—The Sarvānukramanī gives no details for vi. 50.

118. 'O Agni and Parjanya' (*agniparjanya* : vi. 52. 16)<sup>a</sup> belongs to those two (deities), and the two stanzas 'Upward that' (*ud u tyat* : vi. 51. 1, 2) are addressed to Sūrya<sup>b</sup>. 'We' (*vayam* : vi. 53-56) are four (hymns) addressed to Pūṣan, as well as that which comes next (58) to the one addressed to Indra-Pūṣan (57).

सौर्यो वोढु त्वद् b, सौर्यो वोढु त्वद् f k, सूर्यो वोढु त्वद् h d m<sup>1</sup>.—The text of 118<sup>a</sup> follows h d m<sup>1</sup>, वयं पौष्णानि च ऐंश्विद्रात्पौष्णसुपोत्तमं b, वयं मेष्णुयोत्तमं f, वयं मूष्णम-  
योत्तमो k, that is, probably = वयं पौष्णानि पश्चि[ता]व्येन्द्रापोष्ण-पोत्तमम्, 'there are five hymns to Pūṣan beginning "We" (53-56, 58), the last but one (57) being addressed to Indra-Pūṣan.' The meaning would thus be identical with that of the reading in the text.

\* No reference to this stanza in the Sarvānukramanī. <sup>b</sup> The Sarvānukramanī makes no mention of these two stanzas.

B 119. Some declare the stanza 'Him chief of charioteers, with braided hair' (*rathitamam kapardinam* : vi. 55. 2) to be addressed to Rudra.

'I will now proclaim' (*pra nu vocā* : vi. 59, 60) are two hymns addressed to Indra-Agni. 'She' (*iyam* : vi. 61) is addressed to Sarasvatī; 'I praise' (*stuṣe* : vi. 62)

119<sup>a b</sup> is found in b f k m<sup>1</sup>, not in h d.—ऐंश्विद्रात् b f k, ऐंश्विद्रात् h d.—The end of the *sarga* is here marked by २३ in b f h, not in d k.

#### 24. Deities of RV. vi. 63-74. The seven treasures.

120. are two (62, 63) addressed to the Aśvins; and there are also two (64, 65) addressed to Dawn; but 'A wonder now' (*vapur nu* : vi. 66) is addressed to the Maruts.

B And in the couplet 'Unto' (*upa*)<sup>a</sup> he (the seer) proclaims adoration of the Aśvins.



वीषसे चैव hdm<sup>1</sup>, वीषसे वोवीद् b, वीषसे वोचेंद्र fk.—तु वपुर्विति hd, तु पुनन्विति m<sup>1</sup>, स्वादपुर्णं तत् b, स्वादपुर्णं तत् f.—120<sup>c</sup> d in bfk only.—स्त्रिभ्यां fk, स्त्रिभ्यां b.—रार्क्षं b, रार्क्षानं fk (cp. vii. 44).

\* There is no stanza beginning with *upa* in or near RV. vi. 66.

121. There is one to Mitra-Varuṇa, (viz.) 'Among all beings your' (*viśveṣām vaḥ satām*: vi. 67). 'Obediently' (*śruṣṭi*: vi. 68) is addressed to Indra-Varuṇa; the following one, 'Together' (*sam*: vi. 69) is addressed to Indra-Viṣṇu.

समेद्वा° hd, ससेद्वा° b, सं वामेद्वा° f.—परम् hdm<sup>1</sup>, ततः bfk.

122. Heaven and Earth (70), Savitr (71), Indra-Soma (72), Bṛhaspati (73) are respectively praised in the following hymns; (in) 'O Soma and Rudra' (*somārudrā*: vi. 74) those two (gods) are praised.

सवितेद्वासीमी° hd, सवितेद्वासीमी° m<sup>1</sup>, सवितेतीद्वा सीमी° bfk.—तौ क्षुती b, ता क्षुती fk, संक्षुती hdm<sup>1</sup> (cp. 118<sup>a</sup>).

B 123. Discus, car, jewel, wife, territory, horse, and elephant—these are the seven treasures of all emperors (*cakravartin*)<sup>a</sup>.

सर्वेषां चक्रवर्तिनाम् fk, सर्वेषां चक्रवर्तिनाम् m<sup>1</sup>, पूर्वेषां चक्रवर्तिनाम् b.—This śloka is found in bfk m<sup>1</sup>, but not in hd, nor presumably in the other A MSS. (cp. above, 112, note).—The end of the *varga* is here marked by २४ in bfk.

\* This śloka is meant to explain the expression *septa ratnā* in RV. vi. 74. 1, and serves at the same time to introduce the story of the conqueror Abhyāvartin.

## 25. RV. vi. 75: Story of Abhyāvartin and Prastoka Sārājya.

124. Abhyāvartin Cāyamāna<sup>a</sup> and Prastoka, son of Sṛñjaya<sup>b</sup>, having been conquered in fight by the Vāraśikhas<sup>c</sup>, came to Bharadvāja<sup>d</sup>.

सार्जयः hm<sup>1</sup>, सर्जयः d, साजयः f, शार्जयः n, याजयः k, मार्जयः b.—आवग्मतुर् kn, आवग्मतु f, आवग्मतो b, अमिवग्मतुर् hdm<sup>1</sup> (this would make a pāda of nine syllables).—वारशिखिर् n, वारिशिखिर् hdm<sup>1</sup>, वारशिखोर् f, वारशिखो k, तारशिखि b.—युधि hdm<sup>1</sup>n, मुधि fk, युधि b.

<sup>a</sup> Cp. RV. vi. 27. 5, 8. <sup>b</sup> Cp. RV. vi. 27. 7; vi. 47. 22, 25. <sup>c</sup> This is the form of the name in RV. vi. 27. 45. <sup>d</sup> This *varga* (124-128) is quoted in the Nīti-mañjarī on RV. vi. 27. 4.

125. Having approached and propitiated him and mentioning their names, the two said to him: 'O Brahman, know that we have been vanquished by the Vārasīkhas in fight.

अभिगम्योचतुस्तौ hm<sup>1</sup>k, अभिगम्य ततस्तौ b.—तं hm<sup>1</sup>b, तु fkn.—प्रसाया° hm<sup>1</sup>bfb, प्रणम्या° n.—वारशिखिर् n, वारशिखिर् b, वारशिखिर् fk, वारिशिखिर् hdm<sup>1</sup>.

126. With you as our domestic priest we could conquer the warriors (*kṣatrabandhūn*).<sup>1</sup> That is to be recognized as *kṣatra* (warrior caste) which protects the everlasting *brahma* (priestly caste).

अचवन्धून् n, अचवन्धुं hdm<sup>1</sup>, अचवन्धून् k, अचवन्धुन् f, अचवन्तु b.

127. The seer saying 'yes' to them, addressed his son Pāyu: 'Make these two kings unassailable to their enemies.'

तौ तु hdm<sup>1</sup>, तु तौ bfrkn.—कुर्व्येती hdm<sup>1</sup>n, कुर्व्येती bfr, कुर्व्येती k, कुर्व r<sup>6</sup>r<sup>7</sup>.

128. Saying 'yes' to his father, he consecrated their implements of war individually with the hymn 'Of a thunder cloud' (*jīmūtasya*: vi. 75).

जीमूतस्तेति bkrn, जीमूतस्तेव hdm<sup>1</sup>, जीमूतीयेन r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—पृथक्ते° hm<sup>1</sup>r, पृथक् ते° fkn, पृथक्ते° b.—\*गान्वमन्त्रयत् brn, \*गान्वमन्त्रयत् hdm, \*गा च मन्त्रयत् fk.—The end of the *varga* is here marked by २५ in bfb, not in hdm.

## 26. Deities of RV. vi. 75 in detail.

129. The first (stanza) of this hymn praises the warrior in his coat of mail (1), the second is (in praise) of the bow<sup>a</sup> (2), the third consecrates the bowstring (3)<sup>b</sup>.

धनुवच्च A, धनु स्तीति B.—द्वितीया तु hm<sup>1</sup>r, द्वितीया च bfb.—\*मन्त्रिणी Afb, \*मन्त्रिणी b.

<sup>a</sup> The genitive *dhanuṣaḥ* would here, as often in the BD., mean 'belongs to,' 'is connected with,' or it may possibly be governed by *abhimantriṇi* to be supplied from *jyābhimantriṇi*. <sup>b</sup> This *varga* (129-133) is quoted in the Nītimajjari on RV. vi. 75. 1.

130. The fourth stanza praises the ends of the bow (4), the fifth praises the quiver (5). With half of the sixth the charioteer, with the (other) half the reins are praised (6).

चतुर्थी A, सौति चतुर्थी Bn.—तु hdm<sup>1</sup>, तु b, च r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>,  
 चक्र fkrn.—सारथिं hdm<sup>1</sup>rbfn, सारथि k.—संयुताः hm<sup>1</sup>r, तु युताः bn, त युताः k,  
 त युताः f.

131. The seventh praises the horses (7), the eighth the arsenal (8), the ninth the guards of the car (9), the tenth the deities of battle (10).

अश्वान्तु hm<sup>1</sup>r, अश्वानत् b, अश्वान् - fk.—सौति आ° rn, सौत्या° hdm<sup>1</sup>, सौत्या° fk.

132. The eleventh praises the arrow (11), the twelfth is a praise of the cuirass (12), the thirteenth praises the goad (13), the fourteenth the handguard (14).

इषुं वैकादशी hm<sup>1</sup>r<sup>3</sup>, इषुधिं वैकादशी r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, इमेकादशी bfr.

133. In the first verse of the fifteenth (stanza) the poisoned arrow is praised (15<sup>a</sup>), in the second (15<sup>b</sup>) the iron-tipped (arrow), but in the following half (of the stanza) the missile of Varuṇa (15<sup>c</sup>).

दिग्ध r, दिग्ध hdr<sup>3</sup>, दिग्ध b, दिग्ध f, विग्ध k.—इषुः सुतः r, इषु सुतः hdr<sup>3</sup>r<sup>6</sup>k, इषु  
 खानः f, इषु सुतिः b.—अयोमुखी hm<sup>1</sup>rb, अमुखी fk.—तु अर्थेऽस्त्रं hdm<sup>1</sup>r, त्वर्थे खं b,  
 त्वार्थं खं fk, अर्थेर्वं r<sup>6</sup>.—परे hdm<sup>1</sup>bfr<sup>2</sup>, परम् r.—The end of the *varga* is here marked  
 by २६ in m<sup>1</sup>bf, by १६ in k, not at all in hd.

## 27. RV. vi. 75 (continued).

134, 135. In the sixteenth (stanza) of this hymn the arrow discharged from the bow is praised (16); in the seventeenth (there is praise) of the beginning of the fight (17), while the eighteenth is to be known as (in) praise of the mail of him who ties it on (*badhyatah*); the last (19) is (in) praise of him who is about to fight; and in the last verse (19<sup>d</sup>) the seer utters prayers on his own behalf.

134. षोडशां B, षोडशा A.—युद्धादेः hdm<sup>1</sup>r, युद्धदेः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, योद्धादेः r<sup>6</sup>,  
 याद्धादेः fk, योद्धादेः b.—कवचस्य तु hdb, कवचस्य तु fk, कवचस्य च r.—वध्यतः A,  
 वध्यत m<sup>1</sup>, वयात b, वध्यता fk, वध्यनम् r.

135. तुतेऽस्त्रम् Am<sup>1</sup>, देविगुत्तमा r, देविगुत्तमा bf, दीविगुत्तमा k.—अविर् m<sup>1</sup>b  
 fkr<sup>6</sup>, अविर् hdr.—आत्मन आशिषः hdm<sup>1</sup>r, आशिषमात्मनः bfk.

136. \*Now the seer having with this hymn praised the implements of battle of these two (kings), sent them forth again against the Vārasīkhas.

वारशिखान् bn, वारेशिखान् hd, वारिशिखान् m<sup>1</sup>, (पुन)वारशिखान् f, (पुनर)वारशिखान् k.

\* This and the following two śloka (136-138) are quoted in the Nītimañjarī on RV. vi. 27. 4.

B 137. With the four stanzas 'This here of thee' (*etat tyat te* : vi. 27. 4-7) Bharadvāja praised (Indra) from a desire of aiding the king (Cāyamāna). Pleased thereby the Fort-destroyer,

चतस्रमी m<sup>1</sup>bfkrn(aghm), च तिस्रमी n(bc).—\*काम्यया m<sup>1</sup>bfkn, \*काङ्क्षया r.—मिनुष्टाव m<sup>1</sup>fkr (Sarvānukramaṇī on vi. 75), पि तुष्टाव b, हि तुष्टाव n.—This and the following śloka are not found in A, but only in B and m<sup>1</sup>.

B 138. The Lord of Śacī, coming to Abhyāvartin on the bank of the Haryupiyā river, slew them in company with Cāyamāna.

अभ्येत्य m<sup>1</sup>bfkn, आसाय r.—हर्षपीया\* f, हर्षपीया\* b, हर्षपीया\* r, हर्षपीया\* k, पर्यपीया\* m<sup>1</sup> (हरियूपीया RV. vi. 27. 5).—अचानेनान् m<sup>1</sup>rn(m), विचानेनान् fk, विचानेनां b, अचानेनां n.—हृषीपतिः bn, श्रुषीपतिः fkr.—The end of the *varga* is here marked by २७ in fk, by १७ in b; in m<sup>1</sup> it is marked by २७, but at the end of 136 (after प्रति).

## 28. Story of Cāyamāna and Prastoka (concluded).

139. \*Now these two, Abhyāvartin and Sārṇjaya, having conquered the Vārasīkhas, gave manifold wealth to their preceptor Bharadvāja.

तौ तु Am<sup>1</sup>, एवं Bn.—ततो Am<sup>1</sup>fk, तान् r, wanting in b.—भ्यावर्तिसार्जयो hm<sup>1</sup>r, भ्यावर्तिसार्जयो b, भ्यावर्तिसार्जयो f, भ्यावर्तिनः शशी k, प्रस्तोकः शार्जयो नृधि n.—ददतुर्विविधं वसु hm<sup>1</sup>r bfk, विविधां दक्षिणां ददौ n.

\* This and the following śloka are quoted in the Nītimañjarī on RV. vi. 47. 22.

140. Bharadvāja and Garga<sup>a</sup>, being seen by Indra on the road, proclaimed that gift with the (stanzas)<sup>b</sup> 'Two' (*dvayān* : vi. 27. 8) (and) 'Prastoka' (*prastokah* : vi. 47. 22).

दयान् Am<sup>1</sup>, द्यौ च B.—तदे A, तस्य B.

\* Garga, son of Bharadvāja, is stated by the Sarvānukramaṇī to be the seer of RV. vi. 47, and Pūyu, son of Bharadvāja, of RV. vi. 75; agreeing with the Āṛṣānukramaṇī vi. 6, 8. <sup>b</sup> Though the number of stanzas is not mentioned, the plural *ābhīḥ*, together with the contents of the passage in the RV., indicates that vi. 47. 22-25 (cp. Sarvānukramaṇī) are meant.

B 141. The seer on his part praised the gift of that (Cāyamāna), himself proclaiming what had been given (by him) with the one stanza, 'Two, O Agni' (*dvayān agne*: vi. 27. 8).

This śloka is not found in A or m<sup>1</sup>, but only in b f k r<sup>2</sup> r<sup>5</sup> r<sup>7</sup>: after it b f k repeat 140, thus making up five ślokas for the *varga*.

142. The deities who in this hymn<sup>a</sup> are occasionally<sup>b</sup> (*prasangāt*) celebrated, Rāthitara regarded as hymn-owning (*sūktabhāḥ*) in praise (*stutau*)<sup>c</sup>.

प्रसङ्गात्विह m<sup>1</sup>, प्रसङ्गात्विह A, प्रसङ्गात्विह b, प्रसङ्गात्विह f, प्रसङ्गात्विह k, प्रसङ्गात्विह r.—राथीतर स्तुती h d m<sup>1</sup> r<sup>1</sup> r<sup>0</sup>, राथीतरस्तुतः b, मारथीतरस्तुतः f, मारथीतरस्तुतः k, राथीतरस्तुतः r.—The end of the *varga* is here marked by २८ in m<sup>1</sup> f k, by २० corrected to २८ in b, not at all in h d.

<sup>a</sup> That is, RV. vi. 75, as the one under discussion. <sup>b</sup> That is, Heaven and Earth, Pūṣan (10), Soma, Aditi (12), Parjanya (13), Brahmanaspati, Aditi (17), Soma, Varuṇa (18). <sup>c</sup> On a somewhat similar use of *stutau* cp. vi. 16 and viii. 100.

### Maṇḍala vii.

#### 29. Pedigree of Vasiṣṭha. Kaśyapa's wives.

143. <sup>a</sup>The son of Prajāpati was Marīci, Marīci's son was the sage Kaśyapa. He had thirteen divine wives, the daughters of Dakṣa:

मारीचः m<sup>1</sup> r b n, मारीचिः h d f k.—मुनिः A, भवत् B.—जाया h m<sup>1</sup> r b f k, जाता r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>.

<sup>a</sup> The following passage (143-155) is quoted in the Nītimajjarī on RV. vii. 104. 16.

B 144. Aditi<sup>a</sup>, Diti, Danu, Kālā, Danāyu, Simhikā, Muni, Krodhā, Viśvā and Variṣṭhā, Surabhi and Vinatā,

दनुः काशा r, दनुवासा m<sup>1</sup>, दनुवासा f, दनुवासा k, दनुवासा b, दनुवासा n (दनुवा g, दनुवा m, दनुवा h).—सिंहिका मुनिः r, सिंहिकामुनिः m<sup>1</sup> k r<sup>2</sup> n, सिंहिकाविनी f, सिंहिकाविनी b, सिंहिकाविनी n(g).—क्रोधावशा r, गोधा वृषा f m<sup>1</sup> n, गोधा वृषा b, गोधा वृषा k.—वरिषा b k r n (g h), वरिषा n.—सुरभिर् b n, सुरभिर् f, सुरभिर् k, चतुर्भिर्

m<sup>1</sup>.—विनता m<sup>1</sup>bn, वितता fk.—This śloka and 145<sup>ab</sup> are wanting in A, but they are found in B and m<sup>1</sup>.

<sup>a</sup> The names of the thirteen daughters of Dakṣa enumerated in 144 and 145<sup>a</sup> are the same as those given in Mahābhārata i. 2520, with the exception of Variṣṭhā and Surabhī, instead of which Pradhū and Kapilā appear in the epic, where the corresponding passage reads as follows :

*aditir dītir danuḥ kālā danāyuh śmṣkā tatkā,  
krodhā pradhā ca vīśvā ca vinatā kapilā muniḥ,  
kadrūś ca.*

Thus the first line (excepting the last word) is identical in both, while the second and third begin with the same word. The question whether these three lines originally belonged to the text of the BD., or were interpolated from the Mahābhārata, is of critical importance. Without them the *varga* would have only three and a half ślokas. Cp. Muir, Original Sanskrit Texts, i. 122 and i. 116 f.

B 145. and Kadrū by name : (these) daughters he (Dakṣa) gave to Kaśyapa.

From them the Gods and Asuras, the Gandharvas, the Serpents, the Rākṣasas,

कद्रुक्षेवेति bm<sup>1</sup>n, कद्रुक्षेवेति kr.—\*सुराक्षेव hm<sup>1</sup>r, \*सुराः सिद्धाः bn, \*सुरा सिद्धा fk.—145<sup>d</sup>=vii. 68<sup>b</sup>.

146. Birds, Piśācas, and other classes (of beings) were produced. Now among these (daughters) the one goddess Aditi produced twelve sons.

देवी hm<sup>1</sup>r, नाम fkn, नीम b.—द्वादशा° Bn, द्वादशी A.

B 147. (These were) Bhaga, Aryaman, and Aṁśa, Mitra and Varuṇa, Dhātṛ and Vidhātṛ, and Vivasvat of great brilliance,

\*र्यमांश्च r, \*र्यमांश्च fk, \*र्यमांश्च m<sup>1</sup>bn.—This śloka is found in B and m<sup>1</sup> only.—The end of the *varga* is here marked by २९ in bfk, not in m<sup>1</sup> (nor in hd, as the śloka is wanting in these MSS.).

### 30. Story of Mitra-Varuṇa and Urvaśī.

B 148. Tvaṣṭṛ, Pūṣan, and also Indra; the twelfth is called Viṣṇu. (Thus) that pair was born of her—Mitra and Varuṇa.

तप्त्रश्च hm<sup>1</sup>r, अजाते br<sup>6</sup>, अजोऽय n, यजोऽय fk.—मित्रस्य वरुणस्य ह rn, मित्रस्य वरुणः सह hdm<sup>1</sup>, मित्रस्य वरुणः सह f, मित्रस्य वरुणस्य सह k, मित्रेण वरुणे सह b, मित्रस्य वरुणस्य च r<sup>1</sup>r<sup>6</sup>, वरुणः सह 1<sup>2</sup>, 3.

149. <sup>a</sup> Of these two Ādityas, when they saw the nymph Urvaśī at a sacrificial session, the semen was effused <sup>b</sup>. It fell into a jar containing water that stood overnight.

सद्ये ns, सद्ये ABm<sup>1</sup>. — तत्कुक्षे hr<sup>3</sup>r<sup>5</sup>r<sup>7</sup>ns, तः कुक्षे m<sup>1</sup>k, त कुक्षे f, तत्कुक्षे b, कुक्षे तु r. — व्यपतद् hm<sup>1</sup>rs, व्यपतद् fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>n, व्यपतद् b.

<sup>a</sup> The following passage (149-155<sup>ab</sup>) is quoted by Sāyaṇa on RV. vii. 33. 11 (translated by Sieg, Sagenstoffe, p. 105 f.).

<sup>b</sup> Cp. Nirukta v. 13: *tasyā darśanān mītrā-varuṇayo retāś caśkanda*; also Sarvānukramaṇī i. 166: *mītrāvaruṇayor dīkṣitayor urvaśīm apsarasaṃ dṛṣṭvā vāsativare kumbhe reto 'patat*. Cp. above, v. 99.

150. Now at that same moment two vigorous ascetics, the seers Agastya<sup>a</sup> and Vasiṣṭha, there came into being.

<sup>a</sup> On the story of the birth of Agastya see Sieg, Sagenstoffe, pp. 105-108.

B 151. Now the semen having fallen in various ways—in a jar, in water, on the ground—the sage Vasiṣṭha, best of seers, was produced on the ground<sup>a</sup>;

पतिते शुक्ने m<sup>1</sup>r<sup>1</sup>fk<sup>1</sup>n, पतितं रेतः bs. — कलशे ऽथ m<sup>1</sup>bkr, कलशे च s. — संभूत स्रविं m<sup>1</sup>rs, संभवस्रविं n, स भूवर्षिं bk, स भूवर्षिं f. — This śloka is found in B and m<sup>1</sup> only.

<sup>a</sup> As this does not agree with 149 and 155, we probably have a later addition in these three lines (151, 152<sup>ab</sup>).

B 152. while Agastya was produced in the jar, (and) Matsya<sup>a</sup>, of great brilliance, in the water.

Then Agastya, of great glory, arose being the length of a peg (*śamyā*).

महाद्युतिः hrs, महामुनिः n, महः fk, भवसाहान् m<sup>1</sup>. — महाद्युतिः A, महातपाः Bns. — 152<sup>ab</sup> is found in B and m<sup>1</sup> only. — The end of the *varga* is here marked by ३० in hm<sup>1</sup>fk, not in bd.

<sup>a</sup> Cp. Sieg, Sagenstoffe, p. 106, note <sup>2</sup>.

### 31. Birth of Agastya and Vasiṣṭha.

153. Because he was meted with a measure, he is here called Mānya<sup>a</sup>; or else (because) the seer was born from a jar<sup>b</sup>. For measurement is made with a jar also:

हि मीयते hm<sup>1</sup>r<sup>1</sup>fk<sup>1</sup>s, महीयते b, (कुक्षे जायते) हि मीयते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>. — 153<sup>cd</sup> is omitted in n.

<sup>a</sup> In RV. vii. 33. 13 *Māna* appears to be a name of *Agastya*; cp. Sieg, *Sagenstoffe*, p. 106, note <sup>a</sup>, and p. 108, top. <sup>b</sup> That is, *Agastya* was called *Mānya* either because he was *śamyāmāra* or because he was produced from a jar which is used as a measure of capacity.

154. by 'jar' (*kumbha*) the designation of a measure of capacity (*parimāṇa*) is indicated.

Then, as the waters were being taken up (*grhyamāṇa*), *Vasiṣṭha* was (found) standing on a lotus (*puṣkara*)<sup>a</sup>.

०धातं तु hm<sup>1</sup>r b f k n, ०धातं च s.—सप्यते br<sup>1</sup>r<sup>4</sup>r<sup>6</sup>ns, सप्यते f k, सप्यन्म h d r, (परिमाणं सु)सप्यन्म m<sup>1</sup>.

<sup>a</sup> This is analogous to the lotus of *Brahmā*.

155. There on every side the All-gods supported the lotus<sup>a</sup>. Arising out of that water he (*Vasiṣṭha*) then performed great austerity.

सर्वच पुष्करं तच Am<sup>1</sup>, सर्वतः पुष्करं तच r, सर्वतः पुष्करं तच्च b f k n, सर्वतः पुष्करि तं हि s.

<sup>a</sup> Cp. RV. vii. 33. 11: *viśve devāḥ puṣkare tvādadanta*; explained by *Yāska*, *Nirukta* v. 14, with the words: *sarve devāḥ puṣkare tvāgdhārayantu*; cp. Roth, *Erläuterungen*, p. 64.

156. His name arose, with reference to his virtue (*guṇataḥ*), from the root *vas* expressive of pre-eminence: for he once upon a time, by means of austerity, saw *Indra* who was invisible to (other) seers.

श्रीव्यकर्मणः hm<sup>1</sup>r, श्रीव्यकर्मणः b, श्रीव्यकर्मणा fr<sup>5</sup>r<sup>7</sup>, श्रीव्यकर्मणि k.—हीम् hm<sup>1</sup>r, चैम् br<sup>5</sup>r<sup>7</sup>, चम् f k.

157. The Lord of Bay Steeds (*Indra*) then proclaimed to him (that he should receive) shares in *Soma*.

B For this appears from the *Brāhmaṇa* (passage) 'The seers (saw not) *Indra*' (*ṛṣayo vā indram*)<sup>a</sup>.

सोमभागावच Am<sup>1</sup>, सोमभागांसतस् B.—ब्राह्मणात्तदि m<sup>1</sup>r, ब्राह्मणा तदि b f k.—157<sup>ed</sup> is found in B and m<sup>1</sup> only.—The end of the *varga* is here marked by ३९ in m<sup>1</sup>b, by ३० in f k, not at all in h d (as the last line is wanting in these MSS.).

<sup>a</sup> TS. iii. 5. 2<sup>1</sup>: *ṛṣayo vā indram pratyakṣam nāpaśyan*; *taṁ vasiṣṭhaḥ pratyakṣam apaśyat . . . tasmai etānt stomabhūgām abravīt*.



## 32. Vasiṣṭha and his descendants. Deities of RV. vii. 1-32.

158. Vasiṣṭha and the Vasiṣṭhas thus (became) Brāhman in the office of Brahman priest<sup>a</sup>, most worthy of fees in all rites at sacrifices.

वसिष्ठश्च वसिष्ठश्च B, वसिष्ठश्च वसिष्ठश्च Am<sup>1</sup>.—ब्रह्मकर्मणि hm<sup>1</sup> bfk, वै ततोऽभवत् r.—यज्ञेषु hm<sup>1</sup> r, याज्ञेषु b, जातिषु fk.—दक्षिणीयतामास्तथा Am<sup>1</sup>, दक्षिणीयास्ततो भवत् fk, ~~दक्षिणीयास्ततोऽभवत्~~ b, दीक्षणीयास्ततोऽभवत् r.

<sup>a</sup> Cp. RV. vii. 33. 11: *uta gāi maitrāvaruṇo vasiṣṭhayaṃvaśyā brahman manaso 'dhi jātaḥ*; TS. iii. 5. 2<sup>1</sup>: *tasmād vāsiṣṭho brahmā kāryaḥ*.

159. Therefore one should honour with fees all such descendants of Vasiṣṭha who may at any time even to-day be present at a sacrificial assembly, so (says) a sacred text of the Bhāllavins.

येऽद्यापि Am<sup>1</sup>, अद्यापि B.—सदस्याः स्तुतु A, सदस्यास्त्विह B.—कर्हिचित् Ab, कर्मणि fkr.—अर्हयेद् hdr, अर्हये m<sup>1</sup>, पूजयेद् B.—माह्वेयी श्रुतिस्त्वियम् Am<sup>1</sup>, वृद्धार्थं माह्वेयी श्रुतिः B.

160. Now the seer, the son of Mitra-Varuṇa (Vasiṣṭha), with the following sixteen<sup>a</sup> hymns (beginning) 'Agni' (*agnim*: vii. 1. 1) praised Agni; 'Enjoy our' (*juṣasva naḥ*: vii. 2) here are Āprī stanzas.

तुष्टावापिम<sup>1</sup> hdm<sup>1</sup>, तुष्टाव चापिम<sup>1</sup> r, तुष्टाव वापिम<sup>1</sup> bfk.—त्वपिम<sup>1</sup> hdm<sup>1</sup>, no tu in bfk r (इत्वपिम).—आप्यस्त्व hdm<sup>1</sup> r, आप्यस्त्वु fk, आप्यस्त्व b.

<sup>a</sup> That is, vii. 1-17, deducting vii. 2 as an Āprī hymn; on this method of stating the figures, cp. above, iv. 16; v. 12, 105 &c.

161. Then 'Forth to Agni' (*prāgnaye*: vii. 5), 'Forth of the sovereign lord' (*pra samrājah*: vii. 6), the second 'Forth to Agni' (*prāgnaye*: vii. 13) which consists of three stanzas—these are addressed to Vaiśvānara. Then those which follow, (beginning) 'In thee, indeed' (*tve ha*: vii. 18), are addressed to Indra,

162, being fifteen hymns (vii. 18-32): praise of the Maruts is incidental (in them). In the (stanza) 'No one Sudās's' (*nakiḥ sudāsaḥ*: vii. 32. 10) the gift of Paijavana (Sudās)

The end of the *varga* is here marked by ३२ in m<sup>1</sup> bfk, not in h d.

## 33. Deities of RV. vii. 33-38.

163. is proclaimed by Vasiṣṭha, as well as in the four<sup>a</sup> (stanzas) 'Two from the grandson' (*dve naptuh*: vii. 18. 22-25). 'White-robed' (*śvityañcaḥ*: vii. 33) they pronounce to be a dialogue or a hymn addressed to Indra.

चतुर्भिस्तु A, चतुर्भ्यः B.—संवादसूक्तम् b, संवादः सूक्तम् hdm<sup>1</sup>r, संवादे सूक्तमिहै fkr<sup>2</sup>, संवादेनेह सूक्तं r<sup>3</sup>r<sup>4</sup>.—स्त्रित्वं च तु hd, स्त्रित्वं च तु r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>, स्त्रित्वं च तु b, स्त्रित्वं च तु r, स्त्रित्वं च तु f, स्त्रित्वं च तु k.

<sup>a</sup> The masc. *caturbhīḥ*, as in several other passages, being used for the fem. *caturbhīḥ* (see index of words under *catur*).

164. Here is proclaimed a dialogue of Vasiṣṭha and Agastya with their sons and also with Indra, and (their) greatness, birth, and action (are celebrated).

165. The following four (hymns) 'Forth' (*pra*: vii. 34-37) are addressed to the All-gods. There, however, the stanza 'Born in the waters' (*abjām*: vii. 34. 16) praises the Dragon (*ahi*), and there 'May us not' (*mā naḥ*: vii. 34. 17) (praises) the Dragon of the Deep (*ahi budhnya*)<sup>a</sup>.

तत्र तु Bhdm<sup>1</sup>, यानि r.—अहिं तत्र hm<sup>1</sup>r, अहिं देवं bfk.—मा नोऽहिर् hdm<sup>1</sup>r, मा नोऽहिं b, मा नोऽहि fkr.—बुध्नम् hdb, बुध्न्य m<sup>1</sup>r, मध्यम् fkr.

<sup>a</sup> The reading adopted in the text is supported by the *Sarvānukramanī*: '*abjām*' *aher, ardharca uttaro 'hīrbudhnyāya*.

B 166. The Dragon (*ahi*) strikes (*āhanti*) the clouds, or he goes<sup>a</sup> in the midst among them. The Dragon is of the deep (*budhnya*), for he is born in the deep (*budhna*), the air<sup>b</sup>.

अहिराहन्ति m<sup>1</sup>br, अहिः स्रंसि fkr.—मेघान्स r, मेघांस b, मेघांसि m<sup>1</sup>, मेघांसि fkr.—एति वा bkr, एवति वा f, एतीता m<sup>1</sup>.—तेषु मध्यमः r, तेषु मध्यमः m<sup>1</sup>, तेषमधीनः b, तेषमधीनः fkr.—बुध्ने हि bf, - हि k, बुध्नेति r, बुध्ने हि m<sup>1</sup>.—This śloka is not found in A, but only in B and m<sup>1</sup>.

<sup>a</sup> *Ahi* in *Nirukta* ii. 17 is derived from *ayana*, 'going,' or *āhanti*: *ahir ayanād. etiṅantarikṣe . . . nirhrasitopasarga āhantiṅti*. <sup>b</sup> Cp. *Nirukta* x. 44: *yo 'hiḥ sa budhnyo. budhnam antarikṣam, tannivāsāt*.

167. 'On high that' (*ud u syah* : vii. 38) is a hymn of Savitr. Here the couplet 'Blessed for us' (*śam naḥ* : vii. 38. 7, 8) has Steeds as its divinities, and the hemistich 'On Bhaga the mighty' (*bhagam ugraḥ* : vii. 38. 6<sup>cd</sup>) is addressed to Bhaga, so a sacred text (states).

सुते hm<sup>1</sup>r, सुते bfr<sup>2</sup>r<sup>5</sup>.—देवतः hdm<sup>1</sup>, देवतः B, देवताः r.—धर्चस्व मागे hm<sup>1</sup>r<sup>3</sup>B, धर्चस्व पादो r.—इति सुतिः m<sup>1</sup>fr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, इति सुतः hdr<sup>3</sup>, इति सुतिः bk.—167 in r reads प्रथमायामृचि सुतः by confusion with the second pāda of the next line.—The end of the *varga* is here marked by ३३ in m<sup>1</sup>bf, not in hdk.

### 34. Deities of RV. vii. 38-43.

168. And the third verse in the fifth (stanza) here (vii. 38. 5<sup>a</sup>)<sup>a</sup> has the Dragon for its divinity.

B As the hemistich 'On Bhaga the mighty' (*bhagam ugraḥ* : vii. 38. 6<sup>cd</sup>), so also is 'Now Bhaga' (*nūnam bhagaḥ* : vii. 38. 1<sup>cd</sup>)<sup>b</sup>:

तृतीयोऽस्र hm<sup>1</sup>r, तृतीयोऽस्र bfk.—पञ्चम्यामहिदेवतः Am<sup>1</sup>, प्रथमायामृचि सुतिः bfk, प्रथमायामृचि सुतः r.—168<sup>cd</sup> is wanting in A and m<sup>1</sup>.—नूनं भगो m<sup>1</sup>r, ज्ञनं भगो b, ज्ञनं भगो न भगो f, न भगो न भगो k.

<sup>a</sup> There is no reference to this pāda in the Sarvānukramaṇī. <sup>b</sup> That is, the latter hemistich as well as the former is addressed to Bhaga as a form of Savitr (cp. next śloka).

B 169. according to (the stanza) 'May that Savitr produce treasures'<sup>a</sup> (RV. v. 82. 3), he (Savitr) may (*vā*) be (regarded as) Bhaga<sup>b</sup>.

'Upright' (*ūrdhvaḥ* : vii. 39. 1) is (the first of) five (hymns) addressed to the All-gods (vii. 39-43). Bhaga is the divinity of the five stanzas

स वा brk, सर्वं f.—पञ्चोर्ध्वः Am<sup>1</sup>r<sup>2</sup>, पञ्चोर्ध्वं r, पञ्चोर्ध्वं b, पंचार्धं f, पंचार्धं k.—पञ्चर्चो भगदेवतः Am<sup>1</sup>r<sup>2</sup>, पञ्चर्चो भगदेवताः r, पञ्चार्चो भगदेवताः b, पंचार्चो भगदेवतः fk.—169<sup>ab</sup> is wanting in A and m<sup>1</sup>.

<sup>a</sup> The whole pāda in RV. v. 82. 3 is: *sa hi ratnāni dāṣuḥ svvāti savitā bhagaḥ*.

<sup>b</sup> It is perhaps owing to this remark that the Sarvānukramaṇī states the deity of RV. vii. 38. 6<sup>cd</sup> to be Savitr or Bhaga: *bhagam itī bhāgo vārāharcaḥ*.

170. (beginning) 'Winning at morn' (*prātaraṅitam*: vii. 41. 2-6). The last (stanza) is addressed to Dawn (vii. 41. 7), or else a prayer<sup>a</sup> for the seers (*draṣṭṛ*)<sup>b</sup> is here (expressed). Some, however, pronounce Bhaga only to be (the deity) in the (stanza) 'At morn' (*prātaḥ*: vii. 41. 1)<sup>c</sup>.

उषसांश्वा h m<sup>1</sup>, उषसांश्वा b, उषसांश्वा f, उषसांश्वा k (अश्वोषसा Sarvānu-kramaṇī), उषसोऽश्वा r.—द्रष्टुं वाशिरेव च b, तद्रष्टुं वाशिरेव वा f, तद्रष्टुं वाशिरेव च k, द्रष्टुं वाशिरेव वा r<sup>6</sup>r<sup>7</sup>, द्रष्टुं वाशिरेव वा m<sup>1</sup>, द्रष्टुं वाशिरेव वा h d, द्रष्टुं वाशिरेव वा r.—प्रातरित्यंतां भगमेव h m<sup>1</sup>r, प्रातरित्यंतां भगमेव b r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, प्रातरित्यंतां भगमेव f k.

<sup>a</sup> *Āśir* for *āśir* on account of the metre. <sup>b</sup> Cp. *na uṣṣaḥ . . uchantu*, 'may the Dawns shine on us,' in RV. vii. 41. 7. <sup>c</sup> Whereas according to 169 this stanza would be addressed to the All-gods; cp. Sarvānukramaṇī: *ūdyā liṅgoktadevatā*.

171. Now the seers at the beginning and end (of hymns) proclaim (deities) in an occasional manner<sup>a</sup> (*prasāṅgataḥ*): (thus) in this hymn there are some deities (here) and others (there) in that place (*tatra*)<sup>b</sup>.

आदावने तु h d, आदावने च m<sup>1</sup>, आदावनेषु r<sup>6</sup>r<sup>7</sup>, आदावनेषु f k, आदावनेषु b, आदावनेषु ते तु r.—ह्ययः h d, ह्ययः b, ह्ययः f, ह्ययः k, (च) अयः m<sup>1</sup>, (ते तु) अयः r.—सूक्तेऽस्मिन् Bh m<sup>1</sup>r<sup>3</sup>, सूक्तेषु r.—तन्वा Bh m<sup>1</sup>r<sup>3</sup>, तन्वा r.—अन्वास्तव f k r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>r<sup>3</sup>, अन्वास्तव b, तन्वास्तव r, अन्वास्तव h d m<sup>1</sup>.

<sup>a</sup> Cp. above, iii. 52 (note also the *v. r.* there, *prātaryogāt*). <sup>b</sup> That is, at the beginning and end of the hymn: Agni, Indra, Mitra, Varuṇa, Aśvins, Pūṣan, Brahmanaspati, Soma, Rudra, as well as Bhaga, occur in the first stanza, and Uṣas, besides the deities of the refrain *yūgam pāta*, in the last stanza of this hymn, which as a whole is addressed to Bhaga.

172. Other deities are proclaimed because they belong to the same world or because they are associated<sup>a</sup>, or else again because they share praise (*saṁstavāt*), because of the sphere of (their accompanying) troop (*gaṇa*)<sup>b</sup>, or because of a (common) attribute (*bhaktitah*)<sup>c</sup>.

वाकोक्तात् h d m<sup>1</sup>r, वाकाद्वा B.—गणस्यानाद् h d m<sup>1</sup>r, गणस्यानाद् b, गणस्यान<sup>a</sup> f, गणस्यान<sup>a</sup> k.—भक्तिं h m<sup>1</sup>r, भक्तिं b, भक्तिं f k.—न्यासु h m<sup>1</sup>r, न्यासु b f k.—The end of the *varga* is here marked by ३४ in m<sup>1</sup>f k, by ३४ in b, not at all in h d.

<sup>a</sup> 172<sup>a</sup>=i. 19<sup>a</sup>, 98<sup>a</sup>; vii. 144<sup>a</sup>. <sup>b</sup> Thus Indra is associated with the troop of the Maruts. <sup>c</sup> Cp. i. 73, 76, 77.

## 35. Deities of RV. vii. 44-49.

173. Next (come) one (hymn) addressed to Dadhikrā (vii. 44), one to Savitr (vii. 45), one to Rudra (vii. 46) in succession. But the deities proclaimed as belonging to the first (stanza) of (the hymn) addressed to Dadhikrā (vii. 44. 1)

दाधिकं h dbr, दधिकं fk.—रीद्रम् h dr, रैद्रम् bf, रेंद्रम् k.—दाधिके hd, दाधिके b, दधिके m<sup>1</sup>fk, दधिकां r.—प्रथमायास्तु Am<sup>1</sup>, प्रथमायां तु B.

174. may be recognized<sup>a</sup>. 'O Waters' (*īpah*: vii. 47) should be (regarded as) addressed to the Waters. The first triplet (of the next hymn) is addressed to the Ṛbhus (vii. 48. 1-3). The last (stanza: vii. 48. 4) is pronounced to be addressed either to the All-gods or to the Ṛbhus.

देवी वा hdm<sup>1</sup>rbfk, देवी तु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—174<sup>d</sup> is omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> That is, by their names occurring in the stanza; cp. Sarvānukramāṇi: *ādya liṅgoktaitevatā*.

175. For it is thus that this entire (hymn) addressed to the Ṛbhus is chanted on the tenth day in the litany to the All-gods<sup>a</sup>. 'Whose chief the sea' (*samudraṇyesthāḥ*: vii. 49) is (in) praise of the Waters.

शस्त्रे hm<sup>1</sup>, शस्त्रे r<sup>3</sup>, सत्रे f, मत्रे k, शस्त्र br.—समस्तं hm<sup>1</sup>, समस्तं च bfr.—समुद्रज्येष्ठा अपां hr, समुद्रज्येष्ठत्वापां r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, समुद्रादित्वापां bf, समुद्रादित्वापा k.—175<sup>abc</sup> omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—The end of the *varga* is here marked by ३५ in m<sup>1</sup>bfk, not in hd.—The last pāda is not repeated here in either b or f.

<sup>a</sup> See ĀŚS. viii. 12. 24, quoted by Sāyaṇa on RV. vii. 48. 4: *daśame 'hnt vaiśvadeva-śastra ūrbhavanividdhānaṃ*; *sūtryate hi: ṛbhukṣaṇa ity ūrbhavam iti*; cp. below, vi. 108.

## 1. Deities of RV. vii. 50-66.

1. Now with the hymn 'Guard me' (*ā mām* : vii. 50) the deities are praised in successive stanzas :

B Mitra-Varuṇa (1), and Agni (2), the (All)-gods (3), as well as the Rivers (4).

जवस्  $m^1 r$ , मवस् fb, मधस् k.— $r^{2d}$  is not found in A, but only in B and  $m^1$ . It must be original as the detailed statement of the Sarvānukramaṇī is founded on it : *ā mām* : *maitravaruṇy, āgneyī, vaiśvadevī, nadistutīh*.

2. Two triplets (vii. 51, 52) have the Ādityas for their deities. The triplet which (begins) 'Forth' (*pra* : vii. 53. 1-3) is to the Two Worlds (*rodasī*). There are (then) four (stanzas : vii. 54. 1-3, 55. 1) addressed to Vāstospati; the seven (following : vii. 55. 2-8) are traditionally held to be lullaby stanzas<sup>a</sup>.

°देवस्यो b f k d r, °देवस्यो  $m^1$ , °देवस्यो h.—वासोपत्यस्य h d, वांसोपत्यस्य b, वासोपत्यस्य r, वासोपत्यस्य f k.—चतससु  $A m^1$ , चतससु f k r, चतस सु : b.—प्रस्तापन्य ऋचः सुताः B (प्रस्तापन्यो मृचः b, प्रस्तापन्यो मृच f, पश्चापन्यो मृचः k, प्रस्तापिन्य ऋचः r), लघ्नी प्रस्तापिनी सुताः A (°पनी सुताः  $r^1 r^3 r^4 r^6$ , °पनी सुताः h d), सप्त प्रस्तापिनी सुताः  $m^1$ .

<sup>a</sup> Cp. Sarvānukramaṇī on vii. 55 : *aṣṭau* : *vāstospatyādyā . . śeṣāḥ prasoṇpīnya upaniṣat*. The reading of B is too vague, 'there are stanzas traditionally held to be lullabies,' while the reading of A would include the first stanza, 'eight are traditionally held to be a lullaby.' The reading of  $m^1$  alone gives the correct sense clearly : 'seven are traditionally held to be a lullaby.' सप्त perhaps dropped out owing to the following syllables प्रस्, षष्ठी being then supplied in A and ऋचः in B.—In R̥gvidhāna ii. 26. 5 this hymn is described as *prasoṇpanam*.

3. After this there are four hymns addressed to the Maruts (beginning) 'Who, pray?' (*ka im* : vii. 56-59); the last stanza of these (vii. 59. 12) praises Tryambaka<sup>a</sup>, the divine father.

परं  $A m^1$ , ततः B.

<sup>a</sup> There is no mention of Tryambaka in the Sarvānukramaṇī, which describes this stanza as *raudrī mṛtyuvimocanī*.

4. With the seven hymns beginning 'When' (*yat* : vii. 60-66) Mitra-Varuṇa are praised; but with the following eight (beginning) 'To meet your' (*prati vām* : vii. 67-74) the divine Aśvins.

सुतो तु br, सुतो सु f k, सुतो तो h  $m^1$ .—परैर्  $A m^1$ , सुतो B.

5. (In) 'When to-day' (*yad adya*: vii. 60) one (1), (in) 'Aloft the sun' (*ut sūryaḥ*: vii. 62) three (1-3), (in) 'Aloft he goes' (*ud v eti*: vii. 63) four and a half (1-5<sup>a</sup>) are addressed to Sūrya, while (in) 'That eye' (*tac cakṣuḥ*: vii. 66. 16)<sup>a</sup> the eye (of the sun) is sung as the deity.

यदद्योत्सूर्यसिद्धि हm<sup>1</sup>bfk (यवदे<sup>o</sup> fk), यदद्योत्सूर्य इति तिस्र r.—सूर्यस् hdm<sup>1</sup>, सूर्यं r, तद्वत् bfr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, तद्वत् k.—इति तु hdx, इति (no तु) bfr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>m<sup>1</sup>.—The end of the *varga* is here marked by १ in m<sup>1</sup>bfk, not in hd.

\* There is no statement about this stanza in the Sarvānukramāṇī. Cp. below (9).

## 2. Deities of RV. vii. 66-85.

B 6. Śaunaka has stated that the two stanzas 'Thus of you to-day' (*tad vo adya*: vii. 66. 12, 13) belong to the Ādityas, while all the other stanzas, 'When to-day' (*yad adya*: vii. 66. 4-11) and the rest, are proclaimed (by him)<sup>a</sup> to be addressed to Sūrya.

अद्याः सर्वा अद्यः सूर्या br, अपत्या सर्वा अद्यः सार्यं fk, अपत्या अद्यः सर्वास्मा m<sup>1</sup> (the plural of सूर्यी would be more consistent with 5 and 9 than that of सूर्या).—This and the following three ślokas (6-9) are found in B and m<sup>1</sup> only.

\* Cp. below (8), where it is stated that these stanzas 'are traditionally held to be addressed to the Ādityas.'

B 7. 'These chastisers' (*ime cetārah*: vii. 60. 5) and the rest . . . these nine are traditionally held to belong to Aryaman, Mitra, and Varuṇa.

इमे चेतारं fkm<sup>1</sup>r, इमे चेतारम् b.—Of the second pāda consisting probably of pratikas only, I have been able to make nothing. The readings of the MSS. are as follows: सते मिचो f, स ते मिचो k, स तेन मिचो b, सचे मिचो r, अते मिचो m<sup>1</sup>.—मित्रसु तत् m<sup>1</sup>bfk, मित्रः सुतः r.

B 8. The ten stanzas beginning 'When to-day the sun's' (*yad adya sūrah*: vii. 66. 4-13) are traditionally held to be addressed to the Ādityas; or else Savitr, Aditi, Mitra, Varuṇa, Aryaman, Bhaga

वादित् m<sup>1</sup>bfr<sup>2</sup>r<sup>5</sup>, वादित् r (=r<sup>7</sup>).

B 9. are praised. The three stanzas which then follow, 'Aloft that' (*ud u tyat*: vii. 66. 14-16), are addressed to Sūrya. The teacher Śaunaka has stated the stanza 'That eye' (*tac cakṣuḥ*: vii. 66. 16) to be a prayer<sup>a</sup>.

<sup>a</sup> That these two ślokas (8, 9) belonged to the original text is supported by the fact that the wording of the Sarvānukramaṇī is clearly based on them: BD. *yad adya sūra ityādyā daśādityāḥ*, Sarvānukramaṇī *caturthyādyā daśādityāḥ*; and both have *tisraḥ sauryaḥ*.

10. Now Dawn (is praised) with the seven (hymns) 'Forth the Dawn' (*vy uṣāḥ*: vii. 75–81); but the four hymns following these, 'O Indra and Varuṇa' (*indravaruṇā*: vii. 82–85), are (in) praise of Indra-Varuṇa.

एभ्यः m<sup>1</sup>rbfk, एभिः hd.—<sup>a</sup>द्रावक्ष्येति Am<sup>1</sup>, <sup>a</sup>द्रावक्ष्यती° b, <sup>a</sup>द्रावक्ष्यानि r; the whole line is चत्वारिंशोवण्शो ज्ञुतिः in f, चत्वारिंशो ज्ञुतिः in k.—The end of the *varga* is here marked by २ in bfk, not in hdm<sup>1</sup>.

### 3. Vasiṣṭha and the dog of Varuṇa: RV. vii. 86–89.

B 11. In the hemistich 'Aloft the light' (*ud u jyotiḥ*: vii. 76. 1<sup>ab</sup>) the Middle (Agni) is praised.

During<sup>a</sup> the night Vasiṣṭha in a dream<sup>b</sup> approached the house of Varuṇa<sup>c</sup>.

11<sup>ab</sup> is not found in A or m<sup>1</sup>, but only in B.—स्वप्न आचरत् hm<sup>1</sup>r, स्वप्नमाचरत् fkn(cgh), स्वप्नमाचरन् bn(am)s, स्वप्नवसरत् n(b), चोर्धमाचरत् r<sup>5</sup>.

<sup>a</sup> 11<sup>cd</sup>-15<sup>ab</sup> are quoted in the Nītimañjarī on RV. vii. 55. 2; and 11<sup>cd</sup>-13 in Sāyaṇ on RV. vii. 55. 3. <sup>b</sup> See Vedische Studien, ii, p. 56 (cp. 55). <sup>c</sup> Cp. RV. vii. 86. 6: *svapnaś caned anyāsya prayotā*; and vii. 88. 5: *bṛhantaṁ mānaṁ, varuṇa, . . sahasra-dvāraṁ jagamā gṛhaṁ te*.

12, 13. He then entered. A dog there ran at him, barking.

B Pacifying the hound which was making a din and running (up) with intent to bite, he lulled him to sleep<sup>a</sup> (*vyasuṣvapāt*), with the two (stanzas) 'When, O bright one' (*yad arjuna*: vii. 55. 2, 3).

He sent him<sup>b</sup> as well as the other attendants of Varuṇa to sleep<sup>c</sup>.

तं तच्च bfkrs, तं त्वच्च hd, त्वं तच्च m<sup>1</sup>.—<sup>a</sup>भ्यधावत् Am<sup>1</sup>, <sup>a</sup>भ्यवर्तेत Bns.—12<sup>cd</sup> and 13<sup>ab</sup> are not found in A, but in B and m<sup>1</sup> only.—दृष्टुम् m<sup>1</sup>n(h)s, दृष्टुम् fk, दृष्टुम् b, दृष्टुम् rn.—13. द्वाभ्यां m<sup>1</sup>bfks, चिभिः rn.—असुष्वपत् m<sup>1</sup>bfr, असुष्वयत् k, असुष्वपत् n ह्यसुष्वपत् s.—स तं Am<sup>1</sup>, एवं Bns.—प्रस्थापयामास bfrn, प्रस्थापयामास k, प्रस्थापयामास hdm<sup>1</sup>s.



\* The anomalous form *nyasusvapāt* is evidently based on the refrain of RV. vii. 55. 2-4, *nī śu svapa*. I was therefore tempted to make the emendation *nyasusvapāt*.  
<sup>b</sup> The reading of B *evam* connects 13<sup>cd</sup> with 13<sup>ab</sup>, that of A *sa tam*, 13<sup>cd</sup> with 12<sup>ab</sup>.  
 \* Cp. *Vedische Studien*, ii, p. 56, note <sup>2</sup>.

14, 15. Then king Varuṇa bound <sup>a</sup> him with his fetters. Bound (thus) he (Vasiṣṭha) praised his father (Varuṇa) with the next (*itah*)<sup>b</sup> following four (hymns) 'The wise' (*dhīrā*: vii. 86-89). Then his father released him.

A As soon as the (stanza) 'Thee in the fixed' (*dhruvāsu tvā*: vii. 88. 7) had been uttered, the fetters dropped (*pramocire*)<sup>c</sup> from him.

स्त्रीः पाशैः प्रबद्धत Am<sup>1</sup> (प्रति<sup>o</sup> m<sup>1</sup>), स्वान्पाशान्प्रबद्धत Bn.—स बद्ध hm<sup>1</sup>rfkn, स बद्ध r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, स बुद्धा b.—<sup>o</sup>निरित hdr, <sup>o</sup>निरत bfk.

15. ततः पिता hm<sup>1</sup>bf, बधः पिता k, तथाप्रबद्धा n.—15<sup>cd</sup> is the reading of Am<sup>1</sup>; instead of it, but after 14<sup>ab</sup>, Bm<sup>1</sup> read:

बद्धः स<sup>1</sup> वास्यैः पाशैर्ध्रुवासु लेति<sup>2</sup> वृक्षते ।

<sup>1</sup> fr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, वद्वै सा k, तदः स b. <sup>2</sup> r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, ध्रुवासुलेति b, वृक्षसुलेति fk.

Both forms of the line are omitted in n.—The end of the *varga* is here marked by ३ in m<sup>1</sup>, after 15<sup>ab</sup> (*pitā*) in bfk (as the B form of 15<sup>cd</sup> comes before 15<sup>ab</sup>), not at all in hd.

\* Here the root *bandh* is conjugated as an *Ātmanepada* of the fourth class; cp. v. 134 and vi. 23 (*duhyati* in A). <sup>b</sup> That is, after the group 82-85 mentioned in 10.

<sup>c</sup> The anomalous form *pramocire* must be meant for the 3. plur. perfect passive (by false analogy from forms like *pecire*). The whole line has been adapted from RV. vii. 88. 7: *dhruvāsu tvāṅsu kṣētiṣu kṣiyanto vy asmat pāśaṃ varuṇo mumocāt*. The reading of B would mean: 'In the stanza *dhruvāsu tvā* he appears bound with the fetters of Varuṇa.'

#### 4. Deities of RV. vii. 90-96.

16. The next three hymns, 'Forth with longing for the heroes' (*pra vīrayā*: vii. 90-92), are addressed to Vāyu. Now in this praise those (stanzas) are addressed to Indra-Vāyu in which there is praise in the dual (*dvivat*)<sup>a</sup>.

तात्स्वी<sup>o</sup> Am<sup>1</sup>, ताश्वी<sup>o</sup> B.—वायवाः सुतो m<sup>1</sup>r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>, वायवाः सुतो hd, वायवाः चक्षो r, वायवा भवो bfk.—यासु hm<sup>1</sup>r, यासु r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, यासु fk, यासु b.

\* See *Sarvānukramaṇī* on RV. vii. 90: *āindryaś ca yā dvivat uktāḥ*; cp. also *Ṣaḍguruśiṣya*.

B 17. 'Forth with longing for the heroes' (*pra vīrayā* : vii. 90. 1) is spoken of in the Aitareya (Brāhmaṇa)<sup>a</sup> as a stanza addressed to Vāyu belonging to the Praūga litany (*prāūgi*) : the predominance of Vāyu is (thereby) expressed in contravention (*vyatyayaṃ kṛtvā*) of one of its verses (*pada*)<sup>b</sup>.

वायव्या m<sup>1</sup>b<sup>1</sup>k, वायव्या: r.—प्राउगी° m<sup>1</sup>r, प्राउगी° b, प्राउगी° fkr<sup>2</sup>.

<sup>a</sup> That is, AB. v. 20. 9. <sup>b</sup> That is, the first pāda of vii. 90. 1 contains the dual form *vām*, so that judged by this the whole stanza would be addressed to Indra as well as Vāyu.

B 18. 'These with true' (*te satyena* : vii. 90. 5-7) being a triplet, 'As long as strength' (*yāvat taraḥ* : vii. 91. 4-7), again, being a quatrain, 'Eager' (*uśantā* : vii. 91. 2), being one, and the stanza 'Forth the presser' (*pra sotā* : vii. 92. 2)—these are traditionally held to be the nine (stanzas) belonging to the two (Indra-Vāyu)<sup>a</sup>.

प्र सोता चर्ग<sup>1</sup> br, प्र सोता चर् f, प्र सोता च m<sup>1</sup>k.—The words एता नव श्रुताः occur above, vi. 7<sup>d</sup>.—17, 18 are not found in A, but in B and m<sup>1</sup> only.

<sup>a</sup> The details given in this śloka are not mentioned in the Sarvānukramaṇī.

19. The two (hymns) 'The pure' (*śucim* : vii. 93, 94) are addressed to Indra-Agni; the two following, 'Forth' (*pra* : vii. 95, 96), are addressed to Sarasvatī. Sarasvat (is praised) with the stanza 'He' (*saḥ* : vii. 95. 3) and with the three 'Longing for wives' (*janīyantaḥ* : vii. 96. 4-6).

दृचे सरस्वास्त इति B (दृचे b<sup>1</sup>kr<sup>2</sup>, देवा r<sup>6</sup>r<sup>7</sup>), सुतदीव सरस्वांशु Am<sup>1</sup>. I have preferred the reading of B (with the emendation चचा for दृचा) because it is supported by the Sarvānukramaṇī on RV. vii. 95, 96: तुतीया सरस्वते . . पराक्षिप्तो गायत्र्यः सरस्वते.—च तिस्रिनि: h<sup>1</sup>dr<sup>3</sup>, चतस्रिनि: m<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, चतुर्द्वि: r, चतुर्निवे b, चतुर्भवे f<sup>1</sup>k.—The end of the *varga* is here marked by ४ in b<sup>1</sup>k, not in h<sup>1</sup>d m<sup>1</sup>.

##### 5. Story of Nāhuṣa and Sarasvatī: RV. vii. 95, 96.

20. King Nāhuṣa<sup>a</sup> in former days wishing to consecrate himself for a thousand years, travelled over this (earth) with a single chariot, saying to all streams :

वर्षसहस्राय  $hm^1r^3B$ , वर्षसहस्राणि  $r$ .—<sup>०</sup>रथेनेमां  $hdr$ , <sup>०</sup>रथेनेमान्  $b$ , <sup>०</sup>रथेन मा  $fk$ .—भुवन्  $r$ , भुवन्तं  $hd$ , भुवत्  $fk$ , भवन्  $b$ .

\* The story of Nāhuṣa and Sarasvatī is briefly referred to by Śāyana on RV. vii. 95. 2.

21. 'I am about to offer sacrifice; bring me shares (for it), either in pairs or singly.' The rivers replied to the king: 'How can we, who have but very little power,

वहत  $br^5$ , हत  $fk$ , पहत  $r^1r^4r^5$ , वहस्य  $hdm^1r^3$ .—भागान्ते  $hdm^1r^3$ , मां सज्वा  $r^1r^4r^5$ , मा सर्वा  $fk$ , माः सर्वाः  $r^5$ , माः सज्वा  $b$ .—वायवेकशः  $Am^1r^2$ , ययवेकशः  $b$ , ययवेकश  $fk$  (<sup>०</sup>स  $k$ ), वायवेकशः  $r$ .—नद्यः स्तस्य  $hm^1bfk$ , नद्यस्तस्य  $r$ .

22. bring you all the shares for a sacrificial session lasting a thousand years? Resort to the Sarasvatī: she will bring them for you, Nāhuṣa.'

भागान्सर्वांस्ते  $hdm^1$ , भोगान्सर्वांस्ते  $r$ , सर्वाभोगांस्ते  $bfk$ .—सवे all MSS. and  $r$ .—वार्षसहस्रिके  $hdm^1rb$ , वर्षसहस्रिके  $r^2r^5$ , वर्षे सहस्रिके  $fk$ .—ते  $B$ , त्वा  $A$ .—नाऊष  $m^1r$ , नाऊषः  $hdf$ , नाऊतः  $k$ , न्ययुःषः  $b$ .

23. Saying 'So be it,' he quickly went to the river Sarasvatī; and she received him and yielded (*duduhe*) (him) milk (and) ghee.

अगामागु  $Am^1$ , अगामाच  $B$ .—आपनां  $A$ , पावनीं  $B$  ( $b$ , <sup>०</sup>नां  $fk m^1$ ).—सरस्वतीम् all but  $m^1$ , which has समुद्रान्.— $23^{cd}$  is the reading of  $B$ ; ~~सर्वे पयः~~ सा दिनं पयः सर्पिंस दुह्यति is that of  $Am^1$ . I have preferred the former as it more closely follows the words of RV. vii. 95. 2: धृतं पयो दुदुहे नाऊषाच.

24. This exceedingly marvellous act of the Sarasvatī towards the king, the son of Varuṇa (Vasiṣṭha) proclaimed with the second (stanza) of the first (of the two hymns, viz. vii. 95. 2).

No MS. marks the end of the *varga*: but that it ends here is indicated by the fact that the figure ५ is in  $b$  placed after  $26^{ab}$ , which in that MS. by mistake ends similarly, viz. प्रथमस्य तृतीयया (see critical note on 26).

## 6. Deities of RV. vii. 97-104.

25. 'In the sacrifice' (*yajñe*: vii. 97) is addressed to Brhaspati; (then comes) a (hymn) addressed to Indra (vii. 98); but the two following (99, 100) after that are addressed to Viṣṇu, and the

three (stanzas) 'Wide' (*urum* : vii. 99. 4-6) should be (regarded as) addressed to Indra as well. The two next (hymns) 'Three' (*tisrah* : 101, 102) are addressed to Parjanya.

यज्ञे वार्हस्यस्मिन्  $hm^1r^3$ , यम वहसमिद्रं च  $f$ , यम वहसमिद्रं च  $k$ , वार्हस्यस्मिन् च  $b$  (no यज्ञे), द्वे वार्हस्ये ऐन्द्रे च  $r$ , ऐन्द्रे यज्ञे दिवः सुते  $r^1r^4r^6$ .—तु परे ततः  $Am^1$ , च ततः परे B.—उत्तमैन्द्र्यं  $hm^1$  (उत्तमिन्द्र्यं  $S$ ), उत्तमैन्द्र्यं  $r$ , उत्तमैन्द्र्यं  $bk$ , उत्तमैन्द्र्यं  $f$ .—तिस्रः सुतः  $br$ , तिस्रः स्य  $f$ , तिस्रः  $hdm^1k$ .

A 26. Now the first (stanza) here<sup>a</sup> (vii. 97. 1) praises Indra, the second and the rest (2, 4-8) (praise) Brhaspati.

B In 'At the sacrifice' (*yajñe* : vii. 97) the first (stanza) praised Indra alone, but the last both Indra and Brhaspati.

<sup>a</sup> 26<sup>ab</sup> is the reading of  $Am^1$ ; instead of this line B has :

आशीर्षकं<sup>b</sup> प्रथमा तच प्रथमस्य तृतीयया ।

<sup>b</sup>  $r$ , आशीर्षकं  $m^1f$ , आशी मव  $k$ , आशी  $b$ .

The first pāda here is probably a corruption of 26<sup>a</sup> (the last five syllables being practically identical), while the second seems to be due to a confusion with 24<sup>d</sup>.

26<sup>ad</sup> is not found in A, but in B and  $m^1$  only. 26<sup>b</sup> is redundant, as stanzas 2, 4-8 would already be addressed to Brhaspati by 25<sup>a</sup>; while 26<sup>d</sup> repeats the statement of 26<sup>a</sup>: on the other hand 26<sup>d</sup> is necessary to the sense (cp. *Sarvānukramaṇī*). The original reading of 26 thus seems certainly to have consisted of the single line : खीतीन्द्रं प्रथमा तच अन्त्या लिङ्गानुसती । cp. *Sarvānukramaṇī* on vii. 97 : यज्ञे . . ऐन्द्रादि वार्हस्यस्मिन्मिन्द्रो च .

27. The third and the ninth (vii. 97. 3, 9) praise Indra and Brahmanaspati. (The hymn)<sup>a</sup> 'For a year' (*samvatsaram* : vii. 103) (praises) the frogs; but that which follows (vii. 104) is addressed to Indra-Soma.

खीतीन्द्रा°  $Am^1$ , सहिन्द्रा° B.—मण्डूकान्  $bfkSs$ , मण्डूकान्  $m^1$ , मण्डूका  $r^2r^5r^7$ , माण्डूकम् A. I have preferred the former reading as being supported by the *Sarvānukramaṇī* : मण्डूकांशुष्टान्.

<sup>a</sup> 27<sup>ab</sup> and 28 are quoted by Śāyana in his introduction to RV. vii. 104.

28. The seer, when his hundred sons had been slain by the followers of Sudās, full of pain and overwhelmed with grief for his sons, saw (this hymn) for the destruction of demons<sup>a</sup>.

राषोघ्नं  $m^1 r^1 r^4 r^6 b r^6 n S$ , s (v.r.), रषोघ्नं hrfks.— $28^{ab}$ , occurring here in B and hdr<sup>3</sup> (but omitted here in  $m^1 r^1 r^4 r^6$ ), is repeated at  $34^{ab}$ , with बसिष्ठो (A) in place of सीदायै: (B).—तस्मिन् hd, कुडः Bs.—The end of the *varya* is here marked by ई in  $m^1 b f$ , not in hdk.

\*  $28^{ab}$  is quoted in the Nītimāñjarī on RV. vii. 104. 16.

#### 7. Detailed account of RV. vii. 104.

29. The stanza 'Who the simple' (*ye pākasaṃsam*: vii. 104. 9) is addressed to Soma; the next (10) after that is addressed to Agni; the eleventh is addressed to the All-gods (11); the couplet which follows it (12, 13) is addressed to Soma.

आग्नेयी  $m^1 dr$ , सावित्री b, ऋषी b, ऋष्या fk.

30. The stanza 'As if I' (*yadi vāham*: vii. 104. 14) is addressed to Agni, while 'Who me' (*yo mā*: 16) is traditionally held to be addressed to Indra; 'She who strides forth' (*pra yā jigāti*: 17) is addressed to the pressing stones, while 'Spread out' (*vi tiṣṭhadhvam*: 18) is addressed to the Maruts.

ऐहो यो मेति तु कृता  $hm^1 r$ , यो मेतीह सुतो द्वयोः bk, यो मेतीहसती द्वयोः f, यो मेतीहः सुतोऽर्ष्या  $r^1 r^7$ .—याव्यी  $hdm^1 r$ , वराग्री b, वराग्री f, वरीग्री k.

31. Five (stanzas, beginning) 'Hurl forth' (*pra vartaya*: vii. 104. 19-22, 24) are addressed to Indra, while the last stanza is addressed to Indra-Soma. In the stanza 'May not the demon us' (*mā no rakṣas*: 23) the seer invokes a blessing<sup>a</sup>

०सोमी तृगुं  $hm^1$ , ०सोमीतृगुं r, ०सोमी तृगुं f, ०सोमी तृगुं b, ०सोमी दृगुं k.—  
त्वाशिवम् bkr, त्वाशिव  $hdm^1$ .—तृचि hdr, तृचि bfk, दृचे  $r^1 r^4 r^6$ .

\* I have preferred the reading *āśiṣam* to *āśiṣaḥ* because it is supported by the Sarvānukramaṇī on RV. vii. 104: *pra vartayeti pākasaṃsamy mā no rakṣa ity ṛṣer ātmana āśiṣ*.

32. and protection in heaven and earth on his own behalf. 'The owl-fiend' (*ulūkayātum*: vii. 104. 22) (prays) 'Slay these night-walkers of various forms'<sup>a</sup>.

दिवि चैव  $hdm^1$ , दिवश्चैव br, दिविश्चैव fk.—पृथिव्यां च  $hdm^1$ , पृथिव्याश्च br, पृथिव्याश्च fk.—पाञ्चनम्  $m^1 bkr$ , पाञ्चतम् hd.—उज्ज्वयानुं rs (and RV. vii. 104. 22),

उत्कृष्यातु all the MSS. (°यानु r<sup>7</sup>) except r<sup>6</sup>.—This śloka is omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> according to R, p. 163, note <sup>9</sup>, but this statement contradicts his preceding note <sup>8</sup>.

\* 32<sup>cd</sup> is quoted by Sūyāṇa on RV. vii. 104. 22, who adds a line which is not found in any of the MSS. of the BD.

33. Now in the fifteenth and in the eighth (stanza) of the hymn the son of Varuṇa (Vasiṣṭha), while as it were lamenting, his soul being overwhelmed with pain and grief, utters a curse.

सूक्तस्वा चष्टम्यां hd, (°स्व?) चष्टम्यां r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>, सूक्तस्वाष्टम्यां m<sup>1</sup>fk, सूक्तस्वाष्टम्यां b, सूक्तस्वाष्टम्यां r.

34. Vasiṣṭha was at that time pained, as his hundred sons had been slain by Sudāsa<sup>a</sup> who, in consequence of a curse, had been transformed into a demon (*rakṣas*); such is the sacred tradition.

तस्मिन् hdr, तस्मिन् m<sup>1</sup>, क्रुद्धः B.—वसिष्ठो hdm<sup>1</sup>r, सौदासेर् b, सौदासेर् f, सौदासे k.—दुःखितसदा hrbfk, दुःखितः सदा m<sup>1</sup>.—34<sup>ab</sup> = 28<sup>cd</sup> (cp. v. r. there).—वे युतिः Am<sup>1</sup>, नः युतम् B.—The end of the *varga* is here marked by ॐ in bfk, not in dm<sup>1</sup>.

<sup>a</sup> For Sudāsa, as above, iv. 106, 112.

### Maṇḍala viii.

#### 3. Story of Kaṇva and Pragātha.

35. <sup>a</sup> Kaṇva and Pragātha were two sons of Ghora. When they had been dismissed by their preceptor they dwelt together in the forest.

°जातावृषतुः hdr, °जा औषतुः b, °जाता उषेतुः fk. It would have been more consistent to print °जाता उषतुः (cp. iv. 96<sup>o</sup> and note <sup>a</sup>).

<sup>a</sup> The following four ślokas (35–38) are quoted by the Nītimañjarī on RV. viii. 1. Śaṅgurusīya (p. 136 f.) gives a metrical form of the story which is differently worded.

36. Now while these two dwelt there the younger (brother) of Kaṇva (i.e. Pragātha), having placed his head while asleep (*svapat*)<sup>a</sup> on the lap of Kaṇva's wife, did not awake.

कण्वपत्न्याः rn, कण्वः पत्न्याः fk, कण्वपत्न्या b, कण्वपत्न्यां hdm<sup>1</sup>.—स्वपत् hdm<sup>1</sup>r<sup>3</sup> fr<sup>2</sup>n, स्वपत् k, (शिरो) स्वपत् n, अमात् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, स्वपन् hr.—कण्वस्त्रोत्संगे hm<sup>1</sup>, कण्व-स्त्रोत्संगे d, कण्वशये b, कण्वसूत्रसंगे f, कण्वसूत्रसंगे k, कण्वसु उत्संगे n, कण्वसूत्रोत्सङ्गे r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, कण्वस्त्रोत्सङ्गाव् r.—नान्वयुध्यत hdm<sup>1</sup> (°ता d), नान्वयुध्यत r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>n, नान्वयु-ध्यत b, न स्त्रयुध्यत f, न स्त्रयुध्यत r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, न स्त्रयुध्यत k.

<sup>a</sup> The MS. evidence for *t*, that is for the neuter participle agreeing with *śiras*, is overwhelming, though *svapan* would be more natural.

37. Now Kaṇva, enraged by suspicion of a sin (and) wishing to curse him, awakened him with his foot, as though about to consume him with his fiery energy.

शनुकामसु hrbrfk, हनुकामसु n.—पापानिशङ्कया hm<sup>1</sup>rb, पापानिशङ्कया f, प्राप्यतिशङ्कया k, पतितशङ्कया n.—बोधयामास hdn, बोधयामास b, बोधयामास fk.—दिधुचन्निव m<sup>1</sup>rn, दिधुचन्निव hd, विधुचन्निव f, विधुचन्निव k, दिवचन्निव b.

38. Pragātha, becoming aware of his intention<sup>a</sup>, stood with folded hands and chose the couple for his mother and father.

तं भावं hrbb, तं भा d, भावं तं fk.—प्रगाथः hdnk, प्रथमः b.—प्राञ्जलि स्थितः bk, प्राञ्जलि स्थितः f, प्राञ्जलिः स्थितः hdn.

<sup>a</sup> Cp. above, iv. 50, 59.

39. The seer, being (thus) the son of either Ghora or Kaṇva<sup>a</sup>, saw, in company with many other members of his family, the eighth Maṇḍala.

घोरो hm<sup>1</sup>r, घोरी bfk, घोरो r<sup>1</sup>r<sup>2</sup>r<sup>4</sup>r<sup>6</sup>.—काण्वो hdf, काण्वो b, कारावो k, कव्वो m<sup>1</sup>r.—वज्रमिः सह hdm<sup>1</sup>b, वज्रमि सह fk, वज्रमिः पितुः r.—सहित ऋषिर् hdm<sup>1</sup>r (तः r), सहितः सखि b, सदित्तिर्षि f, सदित्तिरिषि k.—The end of the *varga* is here marked by ८ in bfk, not in hd.

<sup>a</sup> Cp. Sarvānukramaṇī on RV. viii. 1 : *sa ghaurāḥ san bhrātuh kaṇvasya putratām agāt* ; Āraṇukramaṇī viii. 3 : *pragātho ghorājo munih, sa hi ghorasya kaṇvasya bhrātū san putratām, gataḥ*.

### 9. Deities of RV. viii. 1-21.

40. There are four hymns addressed to Indra (beginning) 'Not at all' (*mā cit* : viii. 1-4) : in the stanza 'Downward his mighty' (*anv asya sthūram* : viii. 1. 34), Śaśvatī, daughter of Āngīras, living (*vasanti*)<sup>a</sup> as his wife (*nārī*)<sup>b</sup>, praised her husband<sup>c</sup>.

वसन्ती hdm<sup>1</sup>r, वसन्ती kr<sup>2</sup>, वसन्ती bfr<sup>5</sup>.

<sup>a</sup> That is, living with him as his wife, though he had been turned into a woman.

<sup>b</sup> On Śaśvatī and *nārī*, see above, ii. 83 and note.

<sup>c</sup> Cp. Sarvānukramaṇī : *patnī cāsya āngīrasī śaśvatī punstvam upalabhya enaṃ prītā antyayā tuṣṭva*.

41. The seer turned that Āsaṅga, who had been a woman, into a man (again)<sup>a</sup>. With the four<sup>b</sup> stanzas 'Praise' (*stuhī*: viii. 1. 30-33) his own gift (to the seer) is proclaimed (by Āsaṅga).

तमासंगं क्षुतवान् hdm<sup>1</sup>, तमासङ्गः क्षुतवान् r, तं मासंतं क्षुतवान् br<sup>5</sup>r<sup>7</sup>, तं मासं क्षतं क्षुतवान् f, तं मासं क्षतं क्षुतवान् k.—खख A, तख B.—क्षुहीक्षुग्मिचक्षुर्निः परि-  
कीर्तितम् all MSS. (क्षुहि क्षुहीति चतखभिः S).

<sup>a</sup> Cp. Sarvānukramaṇi on RV. viii. 1: *āsango yaḥ strībhūto pumān abhūt sa medhyā-tīthaye dānaṃ datvā stuhī stuhīti catusṛbhīr ātmānaṃ tuṣṭāva*. The story of Āsaṅga is related by Śaṅkara on RV. viii. 1. 1 and 34. Āsaṅga, son of king Playoga, was, he relates, owing to a curse of the gods, turned into a woman, but afterwards was, by the favour of Medhyātīthi, restored to manhood by the power of penance. He consequently bestowed much wealth on the seer (30-33) and was praised by his wife Śāśvatī, daughter of Aṅgiras (34). See also Śaḍguruśiṣya, p. 137; Sieg, Sagenstoffe, pp. 40, 41. <sup>b</sup> Though *caturbhīḥ* is, as we have seen, frequently used alone as an alternative for *catusṛbhīḥ* (cp. next śloka), it seems hardly possible that *ṛgbhīḥ caturbhīḥ* could have been the original reading. I was therefore much tempted to emend the MSS. reading to *catusṛbhīḥ prakīrtitam*. With reference to this passage (RV. viii. 1. 30-33) the Sarvānukramaṇi has *catusṛbhīḥ*, the Nīti-mañjarī *ṛgbhīḥ catusṛbhīḥ* (Sieg, p. 41), and the Āraṇukramaṇi *ṛcām catusṛnām*. In the Rāmāyaṇa, however, *caturbhīḥ* occurs in juxtaposition and agreement with a feminine noun (see St. Petersburg Dictionary, under *catur*).

42. But with the two stanzas 'Bestow' (*śikṣa*: viii. 2. 41, 42) that of Vibhīndu, king of Kāśī (*kāśya*)<sup>a</sup>, is proclaimed, while with the four<sup>b</sup> (stanzas) 'Which' (*yam*: viii. 3. 21-24) the (gift) of the liberal Pākasthāman is praised.

काक्षख hbr, काखख d, कामख fk.—पाकखाखखु hm<sup>1</sup>r, खाखख br<sup>2</sup>r<sup>5</sup>, खाखख fk.—भोखख hm<sup>1</sup>r, भोखख b, भोखख f, भोखख k.

<sup>a</sup> Cp. Sarvānukramaṇi on RV. viii. 2: *antyābhyām medhātīthir vibhīndor dānaṃ tuṣṭāva*. <sup>b</sup> See note <sup>b</sup> on 41.

43. The two pragātha couplets (beginning) 'Forth' (*pra*: viii. 4. 15-18) Śakatāyana thinks are addressed to Pūṣan<sup>a</sup>; Gālava, however, (thinks) the former (15, 16) is addressed to Indra only, the latter (17, 18) to Pūṣan.

क्षी hm<sup>1</sup>r, क्षु B.—उत्तरम् hm<sup>1</sup>r, उत्तराम् b, उत्तरम् fkr<sup>5</sup>.

<sup>a</sup> 43<sup>ab</sup> is quoted by Śaḍguruśiṣya on RV. viii. 4.

44. In the last triplet of the last of the Indra hymns here (viii. 4. 19-21), the gift of king Kuruṅga is praised (with the words) 'Abundant wealth' (*sthūram rādhaḥ*: 19).



देव्याणामिह hm<sup>1</sup>r, \*यां लिह k, \*सां लिह f, \*यां लिह b.—The end of the *varga* is here marked by **९** in m<sup>1</sup>bfk, not in hd.

### 10. Deities of RV. viii. 5-18.

45. In the hymn addressed to the Aśvins, 'From afar' (*dūrāt* : viii. 5), the thirty-seventh stanza, (that is) the hemistich 'As' (*yathā* : 37<sup>ad</sup>), and the final couplet (38, 39) are traditionally held to be (in) praise of the gifts of Kaśu<sup>a</sup>.

सप्ततृशतमी b, \*चिंशतमी f, \*चिंसतमी k, \*तृशतमा hd, चिंशत्तामे r, \*चिंशतमा m<sup>1</sup>.—इत्यर्धर्चो hm<sup>1</sup>B (\*र्चो f), तर्चार्धर्चो r.—दानस्तुतिः b(S), नावस्तु f, (क्षवी)नस्तुति k, दानस्तवः hm<sup>1</sup>r.—स्तुता b, omitted in fk, स्तुतः hm<sup>1</sup>r.

<sup>a</sup> Cp. Sarvānukramaṇi on RV. viii. 5: *antyāḥ pañcārdharōś caidyasya kaśor dānastutiḥ*.

46. 'Great' (*mahān* : viii. 6) is addressed to Indra : in (the stanza) containing (the word) 'ancient'<sup>a</sup> (*pratna* : viii. 6. 30), Śākapūṇi, as well as Mudgala, son of Bhṛmīyaśva, thinks Agni Vaiśvānara is praised.

पिं वैश्वानरं स्तुतम् br, पिर्वैश्वानरः स्तुतः Am<sup>1</sup>.—46<sup>ab</sup> is omitted in fk.—महानिष् प्रतवत्वाम् Am<sup>1</sup>, महानिष् प्रवेवत्वाम् b, महानितीद्देवत्वम् r.—भार्ग्यश्चैव r<sup>b</sup>, भार्ग्यश्चैव hm<sup>1</sup>br, भार्ग्यश्चैव f, भार्ग्यस्तु k.

<sup>a</sup> The eleventh as well as the thirtieth stanza contains the word, but the latter only can be meant.

47. But in the triplet 'A hundred' (*śatam* : viii. 6. 46-48) the gift of Tirindira<sup>a</sup> is recorded. 'Forth' (*pra* : viii. 7), the following (hymn), is addressed to the Maruts ; and the three 'Hither to us' (*ē nah* : viii. 8-10) are addressed to the Aśvins.

तेरिदिर् hdm<sup>1</sup>r, तेरिदिर् bfk.—प्रेति आ r, प्रेत्या hdm<sup>1</sup>bfk.—\*श्चिनानि च hm<sup>1</sup>r, \*श्चिनान्यतः B.

<sup>a</sup> Cp. Sarvānukramaṇi : *trco 'ntyas tirindirasya pāśavyasya dānastutiḥ*.

48. 'Thou' (*tvam* : viii. 11) is addressed to Agni. 'Which, O Indra' (*ya indra* : viii. 12. 1) are six (12-17) addressed to Indra ; but in a hemistich of the last (stanza) but one of the last (viii. 17. 14<sup>ab</sup>) the god Vāstospati is praised.

49. 'This' (*idam* : viii. 18) has the Ādityas as its deities : with three<sup>a</sup> (of its stanzas), the sixth, the fourth, and the seventh, Aditi is praised ; the eighth stanza, 'And' (*uta*), is addressed to the Aśvins.

०दितिः सुता hm<sup>1</sup>r, ०दितिसखा B.—यज्या चतुर्थी सप्तम्या r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, यज्या चतुर्थी सप्तम्या hd, यज्या चतुर्थीसप्तम्योर् m<sup>1</sup>, यज्या चतुर्थीसप्तम्योर् B.—The end of the *varga* is here marked by १० in m<sup>1</sup>bfk, not in hd.

<sup>a</sup> The Sarvānukramanī does not specify these three stanzas.

# 11. RV. viii. 19 : praise of Trasadasyu's gifts.

50. (In) 'Blessing' (*śam* : viii. 18. 9) the three (gods) Fire (*agni*), Sun (*sūrya*), Wind (*anila*)<sup>a</sup> are (respectively) praised in successive verses (*pac-chah*). The pragātha couplet 'Whom' (*yam* : viii. 19. 34, 35) is (in) praise of Varuṇa, Aryaman, and Mitra

पक्ष्म<sup>०</sup> A, पक्षोस्त्राम् r, यज्ञास्त्रोम् f, यज्ञास्त्रोम् k, यज्ञास्त्रोम् b.—०मिवासां Am<sup>1</sup> ०मिवासां r<sup>2</sup>r<sup>5</sup>, ०मिवासां bfk.—प्रगाथो Am<sup>1</sup>, प्रगाथे B.—इति सुतिः r, इति सुताः B, इति सदा hdm<sup>1</sup>, इति तदा r<sup>3</sup>.

<sup>a</sup> Cp. Sarvānukramanī on RV. viii. 18 : *parā* (9) *agnisūryānilānām*.

51. <sup>a</sup>in the (hymn) addressed to Agni. 'He has given' (*adāt* : viii. 19. 36, 37) are (two stanzas in) praise of the royal seer Trasadasyu.

B He gave fifty maidens<sup>b</sup> and three herds of seventy (*saptatīḥ*) cows,

सुती hdx, सुति bfk.—सप्ततीः br, सप्तमी fk, सप्ततिः m<sup>1</sup>, सप्तयः n.—51<sup>ed</sup>-57<sup>ab</sup> are not found in A, but in B and m<sup>1</sup> only.

<sup>a</sup> The following six and a half ślokaś (51-57<sup>ab</sup>) are quoted in the Nītimañjarī on RV. viii. 19. 37. <sup>b</sup> Cp. RV. viii. 19. 36 : *adāt . . pañcāśatam trasadasyur vadhūnām*.

B 52. horses, and camels, and he also (gave) various garments, jewels, a brown bull, the lord that led those (herds)<sup>a</sup>.

अश्वोद्गाणां m<sup>1</sup>fk<sup>2</sup>rn, अश्वोद्गाणा b.—तथिवासी m<sup>1</sup>, तथिवासी b, तथिवासी fkn, उरधाणां r.—वृषमं fkr, वर्षमं b, विविधं m<sup>1</sup>.—शावं m<sup>1</sup>n(m), शावं n, शावं n(h), शावं bfr, शावं k.—अश्वेशरं m<sup>1</sup>frn(a), अश्वेशरं kr<sup>2</sup>, अश्वेशरं b, आश्वेशरं n.—पतिम् r, प्रति m<sup>1</sup>fk<sup>2</sup>n, पति b.

\* See RV. viii. 19. 37: *tiṣṭhām saptaśatām śyāvāḥ praveśā . . diyānām patiḥ*; cp. the enumeration of gifts in RV. viii. 46. 22, 23.

B 53. Having wedded, the seer as he went on his way proclaimed (all) this to Indra, and with the hymn 'We' (*vayam*: viii. 21) (praised) Śakra. Pleased thereby the Lord of Śaci

०शंस च m<sup>1</sup>b<sup>1</sup>fk<sup>n</sup>, ०शंस ह r.—शके च all MSS. r and n (cp. v. 137).—शचीपतिः m<sup>1</sup>b<sup>1</sup>fk<sup>r</sup>, पुरंदरः n (cp. v. 137<sup>d</sup>).

B 54. (said), 'O seer, choose a boon.' Humbly the seer replied to him: 'I (will) enjoy, O Lord, simultaneously the fifty maidens<sup>a</sup> of the race of Kakutstha<sup>b</sup>,

तमृषिर् br, तमृषिम् f<sup>m</sup>1, तमृषीम् k.—काकुत्स्थः rn, काकुत्स्थ b, काकुत्स्थः k, काकुः सुत्स्थः f.—कन्याः पञ्चाशद् frn, कन्याः पञ्चाशद् b, पञ्च कन्याशद् k.—रमये b<sup>1</sup>fk<sup>r</sup>n(h), रमयेत् m<sup>1</sup>, रमय n.—54<sup>cd</sup>, 55 omitted in r<sup>1</sup>.—The end of the *varga* is here marked by ११ in b<sup>1</sup>fk.

<sup>a</sup> This most probably refers to the *pañcāśatām vadhūnām* mentioned above (51). Note the nom. *pañcāśat* used for the acc. <sup>b</sup> This word is printed by Mitra as a vocative, but it is impossible that this patronymic should be applied to Indra. The word is, however, probably used in the text owing to the close association of Kakutstha with Indra (see St. Petersburg Dictionary, under *kakutstha*).

### 12. The boons chosen by the seer. Story of Sobhari and Citra.

B 55. (and choose) the assumption of many forms at will, youth, and everlasting enjoyment, the conch treasure<sup>a</sup>, the lotus treasure<sup>b</sup> always remaining in my house.

धीवर्गं m<sup>1</sup>b<sup>1</sup>fk<sup>r</sup>, धुनपत् r<sup>1</sup>.—मङ्गहेष्वा<sup>a</sup> m<sup>1</sup>r, मङ्गहेष्वा<sup>a</sup> n, मृगहेष्वा<sup>a</sup> f<sup>k</sup>, मृग<sup>a</sup> b.

<sup>a</sup> Prosperity departs with its disappearance: cp. *Pañcatantra*, ii. 10; *Indische Sprüche*, 3950. <sup>b</sup> That is, 100,000,000 pieces of money.

B 56. May the famous (*asau*) Viśvakarman fashion (for me) palaces of gold by thy favour, and a flower garden with celestial trees for (each of) those (spouses) separately;

प्रासादान् m<sup>1</sup>frn, प्रसादान् b<sup>k</sup>.—०कर्मसी m<sup>1</sup>b<sup>1</sup>fk<sup>r</sup>, ०कर्म तु n.—कुर्वीत m<sup>1</sup>bu, कवीत f<sup>k</sup>, करोतु r.—वाटीं च m<sup>1</sup>kn, वाटां च f, वाटी च b, वाटीच r.—सुरद्वीः r, सुरद्वीः b, सुरद्वीमे f<sup>k</sup>, सुरद्वीमाः m<sup>1</sup>.

B 57. and let there be no co-wife rivalry among these (fifty spouses).’ And he (Indra) said, ‘All this shall be (fulfilled).’

‘Come hither’ (*ā ganta* : viii. 20) is a hymn addressed to the Maruts; the next one, ‘We’ (*vayam* : viii. 21), is addressed to Indra.

\*सर्वासां m<sup>1</sup>bn, \*सर्वासां f, \*सासर्वासां k, \*सर्वासां r.—\*द्रुमुत्तरम् Am<sup>1</sup>, \*द्रुमतः परम् B.

58, 59. When<sup>a</sup> Sobhari, son of Kanva, was sacrificing with members of his family in Kurukṣetra, rats devoured (his) corn and various oblations. (So) he (Sobhari) praised Indra, Citra, (and) Sarasvatī,

B with the stanza ‘Or Indra’ (*indro vā* : viii. 21. 17), proclaiming (Citra’s) power of giving<sup>b</sup>.

सौमरेक्ष्व Am<sup>1</sup>, सौमरेक्ष्व B.—यवान् वसुर् m<sup>1</sup>r, यवा वसुर् hd, यवां वसुर् bfk.—59. \*गुष्टाव रक्षं r, \*गुष्टविदं hd bfk.—आखवः Bn, आखुं च Am<sup>1</sup>.—59<sup>ed</sup> is not found in A, but in B and m<sup>1</sup> only.—The end of the *varga* is here marked by १२ in bfk.

<sup>a</sup> 58<sup>ed</sup>–62<sup>o</sup> are quoted in the Nītimajjarī on RV. viii. 21. 18. <sup>b</sup> 59<sup>ed</sup> seems necessary, as without it, there is no reference in A to stanza 17 being part of the *dānastuti* (cp. Sarvānukramaṇī : *antye dṛṣṭe*).

### 13. Story of Sobhari and Citra (continued). RV. viii. 22–25.

B 60. And the king of the rats, rejoiced at heart, from self-satisfaction himself,

Citra, being praised like a god, gave, to the seer, of cows<sup>a</sup>

संसुतो hm<sup>1</sup>r<sup>3</sup>fk<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, स सुतो r.—चिव आधे गु गवां ददौ hm<sup>1</sup>r, चिवो यद्ददौ तद् वृक्षेन ह r<sup>5</sup>r<sup>7</sup>n, चिवो ददौ गा आत्सवेरिह b, चिवो दादौ गाव वृत्सवेरिह fk (पुत्सु<sup>o</sup> k).

<sup>a</sup> The wording of the Sarvānukramaṇī, *antye dṛṣṭe citrasya dānastutiḥ*, would seem to favour the reading of B (*citra yad dadau tad dṛṣṭena ha*).

61. a thousand myriads. Praising (him) the seer accepted (the gift). And rejoicing in heart (Citra) addressed the seer, ‘I do not deserve the praise of a seer,

सहस्रं वै hbr, सहस्रं तु n.—निषयाह m<sup>1</sup>, विषयाह hd, निर्वायाह brn.—ओवाच hdm<sup>1</sup>r, प्रोवाच br<sup>5</sup>n.—ऋवेः hdr, ऋवे m<sup>1</sup>b, ऋषि n, वि (सुति) fk.—This śloka is omitted in fk with the exception of the three syllables वि सुति (sic).

62. having been begotten in an animal womb. Do you (rather) praise the gods.' And (yet) with the last (stanza, viii. 21. 18) he (the seer) praised him again. And with the hymn 'Hither that' (o tyam : viii. 22) (he praised) the Āsvinas<sup>a</sup>.

समुत्पत्तो Am<sup>1</sup>, समुद्भूतो Bn.—देवता b, देवताः n, देवताः f, देवाणाः k, देवतां r, देवतो hd (doubtless due to the preceding उपतो), देवं जो r<sup>a</sup>, देवतो m<sup>1</sup>.—Instead of 62<sup>d</sup> and 63<sup>ab</sup> as given in the text (according to hdm<sup>1</sup>r bfk), r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> read :

(सुत्वा) चिचं सुतेः परेस्त्रिभिः ।

अग्निनाचभिनिष्टं चामितुष्टाव देवताः ॥

hd, but not m<sup>1</sup>, add these three pādas after those in the text (which they have also), marking the lacuna of one pāda by six (h) and eight (d) short horizontal strokes at the top of the line. These pādas are probably based on a marginal gloss with reference to 62<sup>b</sup> (देवता सोतुमर्हसि).

<sup>a</sup> With 62<sup>d</sup> and 63<sup>a</sup> cp. Sarvānukramanī : o tyam āśvinam . . . iṣṣva . . . āgneyam.

63. The (hymn) 'Laud thou' (iṣṣva : viii. 23) is addressed to Agni, and the next one 'O friends' (sakhāyaḥ : viii. 24) is addressed to Indra, but the last triplet, 'As to Varo-susāman' (yathā varo susāmanḥ : viii. 24. 28-30), is addressed to Dawn<sup>a</sup>.

यथा वरो सुषाम्ना hdbfk (वरो fk), यथा वरः सुषाम्ने r.

<sup>a</sup> The Sarvānukramanī says nothing about this triplet being addressed to Uṣas, but states that it is a *dānastuti* of Varu Sasāmanḥ, of which nothing is said here.

64. Now it is these eight deities altogether who cleft Vala : Uṣas and Indra and Soma, Agni, Sūrya, Brhaspati<sup>a</sup>,

अष्टौ तु hm<sup>1</sup>r, अष्टौ च b, अष्टा च fk.—सहितास्त्रेता hm<sup>1</sup>bfk, सहिता एता r.—वक्षम् bk, वक्षम् fr, वक्षम् hdm<sup>1</sup>.—सोमद्याभिः hdbfk, सोमद्यावाभिः r (cp. r in vi. 33).

<sup>a</sup> This remark is suggested by the mention of Vala in the last stanza of RV. viii. 24.

65. Aṅgiras and Saramā. Now at the beginning of the next hymn 'You two as such' (tā vām : viii. 25) there are nine (stanzas) addressed to Mitra-Varuṇa, but the next twelve<sup>a</sup>

The end of the *varga* is here marked by १३ in  $m^1 bfk$ , not in *hd*.

\* According to the *Sarvānukramanī* only 10-12 (not 10-21) are addressed to the All-gods.

\* 14. Deities of RV. viii. 26-31. viii. 29 is *prthak-karma-stuti*.

66. are addressed to the All-gods; and the wealth which king Varu gave to the seer is proclaimed in the triplet 'A bay from Ukṣaṇyāyana' (*rjram ukṣaṇyāyane*: viii. 25. 22-24)<sup>a</sup>.

यह  $hm^1 r$ , चतु *b*, चक्र *fk*.—यसादाद्  $hm^1 r$ , यद्दाद् *b*, यद्दा (यचे) *f*, यद्दा (यचे) *k*.—After 66<sup>ab</sup> *r* adds (apparently from  $r^1 r^4 r^6$ ) the line:

इहो वेत्येतर्या तु दानशक्तिप्रकाशनम् ।

which is not found in  $hdm^1 bfk$  nor in  $r^2 r^3 r^5$ , and which *R* already has (with slight variations) as 59<sup>cd</sup>. The line in that place is found in *B* and  $m^1$  only (see note <sup>b</sup> on vi. 59).—कीर्तिनं तु तृचे (त्वस्मिन्)  $hm^1 r$ , कीर्त्तनं तत्रिचे *fk*, कीर्त्तिनतदि चिचे *b*.—त्वस्मिन्  $hm^1 bfk$ , तस्मिन् *r*.—असमुद्यसायने *hdr*, असमुद्य - योयने *f*, असमुद्य - योयने *k*, अचुमुद्ययोयने *b*.

\* The *pratīka* must be read with *vyūha*, *rjram ukṣaṇyāyane*, on account of the metre.—The *Sarvānukramanī* makes no mention of a *dānastuti* here.

B 67. (What) the Aśvins, being pleased, bestowed on Suśāman, is told here<sup>a</sup>: (viz.)

'Of you two' (*yuvoh*: viii. 26) is addressed to the Aśvins: 'Do thou yoke<sup>b</sup>' (*yukṣva*: viii. 26. 20-25) (and) the (stanzas) which (come) next are addressed to Vāyu.

तदिहोक्तं *br*, तादिहोक्तं *fk*, ताविहोक्तं  $m^1$ .—सुवामणि *f*, सुवामणि *b*, सुसामनि *r*.—67<sup>ab</sup> is not found in *A*, but in *B* and  $m^1$  only.—युवोर्युक्त्वा *r*, युवोर्युक्त्वा *fk*, युवोर्युक्त्वा  $bm^1$ , युवोर् यु *hd* (the fuller *pratīka* of viii. 26. 1).—वायव्या उत्तराशु या:  $hdm^1 r$ , वायव्या उत्तरी तृची *bf*, वायव्याउत्तरी तृची *k*.

\* This must refer to the following hymn: Suśāman is mentioned in the second stanza.

<sup>b</sup> The *pratīka* *yukṣva* is necessary in *A*, as there would be no clue to the stanzas meant: cp. *Sarvānukramanī* *vimśyādya vāyavyāḥ*. The reading of *B*, *attareu tṛcau* is, however, more definite.

68. Manu, as he was named, whom Savarnā<sup>a</sup> obtained as a son from Vivasvat<sup>b</sup>, uttered the five hymns (27-31) addressed to the

All-gods (and beginning) 'Agni at the laudation' (*agnir ukthe*: viii. 27).

सवर्षा bfrs, सवर्षू hdm<sup>1</sup>.—मनुर्नाम all MSS., r (s, v.r.), मनु नाम s.—The text of 68<sup>ed</sup> follows the reading of hdm<sup>1</sup>rbfk; the reading of r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> is: वेचदेवसि, सूक्तानि जगादामिरिति स्तवम्.

<sup>a</sup> I have followed B in reading *savarṣā*, as this is supported by Śaṅgurusīya, p. 139: *manur nāma vivasvataḥ savarṣāyām saranyūchāyāyām jātaḥ*; the metronymic, too, of Manu is *savarṣa*. Cp. BD. vii. 1. <sup>b</sup> 68<sup>ab</sup> is quoted by Śaṅgurusīya on RV. viii. 27.

69. 'Brown is one' (*babhrur ekaḥ*: viii. 29)—these are ten dvipadās with characteristic marks (*lingataḥ*); for in them the deities are praised, each separately, by their activities<sup>a</sup>.

लेता hm<sup>1</sup>r<sup>3</sup>B, लखि r.—ह्यासु कर्मभिः hm<sup>1</sup>rbfk, ह्यासां नवभिः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Cp. above, iii. 40-43.

70. Now where the deities are praised by their respective actions and qualities, there is what is called separate praise of action (*prthak-karma-stuti*). Such a (hymn) is addressed to the All-gods.

यच तच hm<sup>1</sup>bfk, यच यच r.—70<sup>ed</sup> follows the reading of Am<sup>1</sup>; the reading of B is: पृथक्कर्मस्तुतीस्तुतं तादृबादिचदेवतः.—The end of the *varga* is here marked by १४ in bfk, not in hd.

#### 15. Detailed account of RV. viii. 29, 31. Deities of viii. 32-34.

71. Now of these (dvipadās) the first 'Brown' (*babhrur*: viii. 29. 1) is addressed to Soma, but the next stanza (2) is addressed to Agni; (then comes) one addressed to Tvaṣṭr (3), and Indra (4) and Rudra (5), Pūṣan (6), Viṣṇu (7), a stanza addressed to the Aśvins (8);

72. the ninth is addressed to Mitra-Varuṇa (9), the tenth stanza is (in) praise of the Atris<sup>a</sup>. And in connexion with the institutor of the sacrifice (in) 'Who' (*yaḥ*: viii. 31) the sacrifice (*ījyā*)<sup>b</sup> is here praised.

मेषावचस्य bfr, मेषावचणी लुन hdm<sup>1</sup>.—दशम्यन्त्रिसंखः m<sup>1</sup>, दशम्यावच संखः h, दशम्यावच संखः d, दशमी निचसंखः b, दशमी निचसंखवा r, दशमी संखः fk.—

‘प्रसङ्गाच्च hm<sup>1</sup>r, ‘प्रसङ्गाच्च b, ‘प्रसङ्गा तु fk.—य इत्थच्च चयी सुता hdm<sup>1</sup>, यजिरेवाच संसुता r, यजे वाच प्रकीर्तिता b, यजे वाच प्रकीर्तिता fk.

\* The deities in the text of RV. viii. 29. 10 are in the plural: according to Śāyana's comment they are the Atris. The readings *mitra* and *asvi* are undoubtedly corruptions of *atṛi*, every letter of which occurs in one or other of the corruptions. <sup>b</sup> The conjecture ‘*ya*’ *ijyātra* is supported by the *Sarvānukramaṇī*, which describes the hymn thus: *yo yajātī . . atra ijyāstavo yajamānaprasaṃsā ca*. The reading *trayī stutā* may be a corruption of *prakīrtitā*.

B 73. In the couplet ‘Who sacrifices’ (*yo yajāti*: viii. 31. 1, 2) Śakra, the Lord of sacrificers, is lauded. In the couplet ‘Glorious his’ (*tasya dyumān*: 3, 4) the sacrificer (is praised), also in the four (stanzas) ‘Swiftly’ (*makṣu*: 15–18).

यजताम् br, यज्ञानाम् m<sup>1</sup>fk.—यज्ञा r, यज्ञाम् b, यज्ञा m<sup>1</sup>, यज्ञा f, युजा k.—मञ्जिति r, मञ्जिति b, मञ्जिति fk, यज्ञिति m<sup>1</sup>.—This śloka is not found in A, but in B and m<sup>1</sup> only.

B 74. The five stanzas ‘The couple who’ (*yā dāmpatī*: viii. 31. 5–9) are (in praise) of husband and wife<sup>a</sup> as sacrificers. ‘Hither protection’ (*ā śarma*: 10) is a prayer. The two following ‘May hither come’ (*aitu*: 11, 12) are addressed to Pūṣan<sup>b</sup>; while (in) ‘Since’ (*yathā*: 13) Mitra, Aryaman,

यजन्तौ br, यजिश्चर fk, यज्ञाशीर् m<sup>1</sup>.—या दंपती ऋचः m<sup>1</sup>, या दंपतीऋचः br, या दंपती - - चः f, या दंपती नृचः k.—आ शर्माशीरेतु r, आ शर्माशीरपि तु b, आ शर्माशीरपां m<sup>1</sup>, अर्धशर्माशीरपी fk (‘पी k).—पौष्णी परि b, पौष्णी परि m<sup>1</sup>f, पौष्णी परि k.—मिषोऽर्यमा bfm<sup>1</sup>, मिषार्यमा r.—यथा bfr, तथा m<sup>1</sup>.—This śloka is not found in A, but in B and m<sup>1</sup> only.

\* Cp. *Sarvānukramaṇī*, *yā jīyādī pañca dāmpatyoh*, which is probably based on the above, *dāmpatyoh pañca yā dāmpatī rcaḥ*. <sup>b</sup> Pūṣan is mentioned in 11 (*aitu*), but not in 12.

B 75. and Varuṇa, the Ādityas, are praised; ‘Agni’ (*agnim*: 14) is to Agni.

The three following hymns after this, ‘Forth the deeds’ (*prakṛtāni*: viii. 32–34), are addressed to Indra.

सुतास्त्वच m<sup>1</sup>bfr, सुतास्त्वच r.—75<sup>ab</sup> is not found in A, but in B and m<sup>1</sup> only.—The end of the *varga* is here marked by १४ in hdbfr. —A has only two and a half ślokas in this *varga*.



## 16. Indra and Vyāṃsa's sister. Deities of RV. viii. 35-46.

76. In 'Downward' (*adhah*: viii. 33. 19) a girl addressed Indra (who appeared) with the characteristics of a woman<sup>a</sup>; for the chastiser of Pāka (Indra) made love to that Dānava maiden<sup>b</sup>,

अथ इत्यथ r, अथ इत्यथ b, अथ इत्यथ fk, अथ इत्याह hdm<sup>1</sup>.—कन्या तं bkr, कन्यां तं f, तस्यां तु hdm<sup>1</sup>.—स्त्रीसिद्धिनेन्द्रमग्रवीत् hdm<sup>1</sup>br, स्त्रासिद्यतं । जलमग्रवीत् f, आसिद्यतो ब्रह्ममग्रवीत् k.

<sup>a</sup> That is, this stanza is addressed by a Dānavī to Indra who has assumed the form of a woman. According to Sāyaṇa on RV. viii. 33. 19 this stanza is addressed to Āsaṅga Playogi when he was a woman (cp. above, vi. 41). <sup>b</sup> And had assumed the disguise of a woman because Vyāṃsa was his enemy.

77. the eldest sister of Vyāṃsa, by reason of his (Indra's) youthful desire (*yuva-kāmyā*)<sup>a</sup>. 'By Agni' (*agninū*: viii. 35) is a hymn addressed to the Āśvins. Then follow two hymns (36, 37) addressed to Indra.

अंसस्य r<sup>2</sup>r<sup>1</sup>, युसस्य r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, अंसस्य b, अंस f, असस्य k, पुंसस्य hdm<sup>1</sup>r<sup>3</sup>.—तस्मै b hm<sup>1</sup>br, तस्य b f, तस्मैवं k, तथैव d.—युवकाम्यया hdm<sup>1</sup>r<sup>3</sup>fk<sup>1</sup>r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, युवकाम्यया b, बधकाम्यया r (=r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>).—परि ततः hdm<sup>1</sup>r, ततः परि bfk (cp. vi. 25 and 79).

<sup>a</sup> The reading of r, *tasyaiva badhakāmyayā*, seems more natural: 'because of his (Vyāṃsa's) desire to slay (Indra),' or possibly, 'because of his (Indra's) desire to slay (Vyāṃsa)'; his making love to the sister being, in that case, a ruse. *Kāmyā* at the end of a compound in the BD. otherwise governs the preceding word in an objective sense (= 'desire for'). The original reading here was, therefore, perhaps *yuddhakāmyayā*.

78. The following (38) is addressed to Indra-Agni, (then) one to Agni (39), one to Indra-Agni (40); the following two (41, 42) are addressed to Varuṇa; but in the latter (42) Varuṇa hymn the last triplet 'Hither you two' (*ā vām*: viii. 42. 4-6) is addressed to the Āśvins.

ऐन्द्रासं (परम्) Am<sup>1</sup>, ऐन्द्रापात् b, ऐन्द्राग्न्यात् fkr.—ऐन्द्रासं Am<sup>1</sup>, ऐन्द्रापाद् b, ऐन्द्राग्न्याद् fkr.—वाद्यणे m<sup>1</sup>b<sup>1</sup>fk<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, वाद्यणं hdr<sup>2</sup>.

79. The two hymns, 'These' (*ime*: viii. 43), 'With fuel' (*sam*: viii. 44), are addressed to Agni; the two which then follow after these (45, 46) are addressed to Indra.

Now what Kāṇita Pṛthuśravas gave to Vāśa Āśvya<sup>a</sup>

इमे समायेये hdm<sup>1</sup>bfr, इमे तु वायेये r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—ऐहे ततः परे B. ऐहेति चोत्तरे Am<sup>1</sup>.—वशायाद्याय ss, वशायाद्याय hdm<sup>1</sup>r, वशायाद्याय bf, वशायाद्याय k.

\* 79<sup>cd</sup> and 80<sup>ab</sup> are quoted by Śaṅgurusīṣya on RV. viii. 46 and by Sāyaṇa on RV. viii. 46. 21.

80. as a gift is here praised in the (stanzas) beginning 'Hither he' (*ā sa*: viii. 46. 21-24). The two pragātha couplets 'Hither to our' (*ā nāh*: 25-28) are addressed to Vāyu as well as the last (stanza) but one of the hymn (32).

स इत्येवमा<sup>o</sup> hm<sup>1</sup>r, स एत्येवमा<sup>o</sup> ss, ग्रयेत्येवमा<sup>o</sup> b, ग्रयेत्येवमा<sup>o</sup> f, स येत्येवमा<sup>o</sup> k.—\*दिमि: Am<sup>1</sup>ss, \*दिमा B.—The end of the *varga* is here marked by १६ in m<sup>1</sup>bfr, not in h d.

### 17. Deities of RV. viii. 47-56.

B 81, 82. In the couplet 'Well led indeed' (*sunātho gha*: viii. 46. 4, 5), Mitra-Aryaman (and) the Maruts are praised.

Pleased by (the hymn) containing forty-two stanzas (viii. 45) the Fort-destroyer (Indra), after cutting through the mountain with his bolt, gave to Triśoka the cows which had been carried off by the Asuras. The seer has stated this himself in the (stanza), 'Who clave' (*yaḥ kṛntat*: viii. 45. 30).

सुनीथो च r, सुनीथो च m<sup>1</sup>bfr.—इत्येवमारिवात् br, इत्येवमारिवात् fk, \*रिश्वे m<sup>1</sup>.—82. गिरि निहत्त m<sup>1</sup>r, गिरि निहत्त b, गिरि नि f, गिरि नि k.—वज्राय m<sup>1</sup>r, वज्राय bfr.—इता: r, इता bfr, इताम् m<sup>1</sup>.—अविशु स्वयम् r, अविशु स्वयम् b, अविशु स्वयम् fk, अविशु स्वयम् m<sup>1</sup>.—81, 82 are not found in A, but in B and m<sup>1</sup> only.

83. In (the hymn) 'Great' (*mahi*: viii. 47), of which the Ādityas are the deities, Aditi is praised with the ninth (stanza). The last five (stanzas: 14-18) should be (considered as addressed) to Dawn as well (*api*)<sup>a</sup>. 'Of the sweet' (*svādoh*: viii. 48) is traditionally held to be addressed to Soma.

\*दित्यदेवते hdm<sup>1</sup>, \*दित्यदेवते fbr, \*दित्यदेवता k.—खादोरिति सूतम् hm<sup>1</sup>r, खादोरभक्षितम् fk, खादोरभक्षित b.

<sup>a</sup> The Sarvānukramanī has borrowed the words *antyāḥ pañcoṣase 'pi*.

84. Now the following eight hymns (viii. 49-56), by seers of ardent brilliance, are addressed to Indra<sup>a</sup>; but the twenty-

sixth pragātha couplet here (viii. 54. 3, 4) is addressed to many deities.

पराश्रष्टी तु Am<sup>1</sup>, पराशि चाष्टी B.—तिग्मतेजसा f hm<sup>1</sup>r, तिग्मचेतसाम् b, तज्ज-  
तेजसा f, त्रिगुणैः k.—ऐन्द्राक्षम् hdm<sup>1</sup>, ऐन्द्राक्षति b, ऐन्द्राक्षमि kr, ऐन्द्राक्षमि f.—  
वज्रदेवतः hdm<sup>1</sup>btk, वज्रदेवतः r.

\* In the reading *aindrāṣy abhā*, the latter word is of course the pratika of the first Vālakhilya hymn (viii. 49). Cp. below, 86, note \*.

85. The last stanza, 'Agni has appeared' (*acety agniḥ*: viii. 56. 5), is to Agni; the last verse (*pada*)<sup>a</sup> sang of Sūrya (viii. 56. 5<sup>d</sup>). Whatever wealth Praskanva gave to Prṣadhra,

अन्वयायेर<sup>a</sup> hm<sup>1</sup>r, अन्वायेय<sup>a</sup> b, अन्वायेय<sup>a</sup> fk.—सूर्यमन्त्रं पदं r<sup>5</sup>r<sup>7</sup>, मयमन्त्रं पदं b,  
सूर्यमन्त्रं पदां f, सूर्यमन्त्रपदां k, सूर्यमन्त्रपदा hm<sup>1</sup>r.—In r<sup>1</sup>r<sup>3</sup>(r)r<sup>4</sup>r<sup>6</sup> 85<sup>ab</sup> reads: अन्वे-  
त्यधिरिति त्वस्यासतोऽपि: सूर्य एष तु.—पृषध्रश्च hm<sup>1</sup>r, पृषध्रश्च b, पृषध्रश्च f, पृषध्रश्च k,  
पृषध्रश्च r<sup>5</sup> (on the corruption of अ to अ and सु cp. i. 92; iii. 6).—यदसु fr, यत् वसु  
k, यदसुर् b, यवसु m<sup>1</sup>, यदसु h<sup>d</sup>.—The end of the *varga* is here marked by १७ in  
m<sup>1</sup>btk, not in h<sup>d</sup>.

\* Or, with A, 'with the last verse (*pad*) he (the seer) sang of Sūrya'; *pad*, how-  
ever, is not elsewhere used in the BD. with this sense, while *pada* is often so used.

### 18. Deities of RV. viii. 60-67.

86. all that is here praised with the two hymns 'Great indeed' (*bhūrī*: viii. 55, 56).

A Now after (a hymn) addressed to Agni (viii. 60)<sup>a</sup> there follow here six addressed to Indra (beginning) 'Both' (*ubhayam*: viii. 61-66).

Bhāguri says that the stanza 'The giver to me' (*dātā me*: viii. 65. 10) (contains) incidental mention (*nipāta*) of the Gods;

तन्नूरीदिति m<sup>1</sup>br, तन्नूरीति fk, नूरीदिति तु h<sup>d</sup>.—त्विह संस्तुतम् Am<sup>1</sup>, परिकीर्ति-  
तम् B.—86<sup>ab</sup> is not found in bfr<sup>2</sup>r<sup>5</sup>.—निपातनाम् hm<sup>1</sup>r, निपातनाह fkr<sup>2</sup>, निपा-  
तनिह r<sup>5</sup>r<sup>7</sup>, निपातनि ह b.

\* It is to be noted that the BD. makes no mention of the last Vālakhilya hymns (viii. 57-59). This is in agreement with the Kashmir Khila collection, which (Adhyāya iii. 1-14) only contains the first eight (viii. 49-56), introduced with the words: *bālakhilyāḥ pare'ssau* (ii. 19): 'in the following (adhyāya) the eight Vālakhilya hymns (are given).'—

The eleventh Vāṅkhyā hymn (viii. 59) has already been referred to above (iii. 119) as one (the sixth) of the eleven *Suparṇa* hymns.—Only two of the MSS. of the *Sarvānukramāṇī* used by me notice the Vāṅkhyā hymns, and viii. 58 is omitted even in these two MSS.

87. Yāska, however, considers this triplet (viii. 65. 10–12) to be addressed to the All-gods. But the hymn which here follows, 'Now these' (*tyān nu*: viii. 67), has the Ādityas as its divinities.

अचं यास्तुचं खितं hdm<sup>1</sup>r<sup>3</sup>, तुषे यास्तुचं खितं r, यास्तोऽसौऽर्धं तुचं चैनं r<sup>5</sup>, यास्तोऽसौर्धं तुचं चैनं b, यास्तो र्धं तुचं चैनं fk (चिचं k).—त्वान्वित्यच r, त्वान्वित्यच hdm<sup>1</sup>, त्वान्वित्यच b, त्वान्वित्यं तु k, त्वान्वित्यं f.

B 88. Fishermen, having by chance seen fish in the water of the Sarasvatī, cast a net, caught them, and threw them upon<sup>a</sup> the dry land out of the water.

मीनान् m<sup>1</sup>r, मीनां bfk.—आचं m<sup>1</sup>r, आसौ k, अचं b.—वज्रोदक्षिणं r, वध्वा चाक्षिपन् m<sup>1</sup>, वज्रा चाक्षिपत् f, वध्वा चाक्षिपत् k, वाज्रादक्षिणं b.—88–90<sup>ab</sup> are not found in A, but in B and m<sup>1</sup> only.

<sup>a</sup> *Udakṣipān*: cp. *samudakṣipān* in iv. 24.

B 89. And they, frightened by the fall of their bodies, praised the sons of Aditi. And they (the Ādityas) then released them, and graciously conversed with them (the fishermen),

शरीरपातभीतास्ते br, शरापातांस्तु ते मत्स्या k, शरापातांस्ते मत्स्या f.

B 90. (saying) 'O fishermen, be not afraid of hunger,' and 'Ye shall obtain heaven.'

In that hymn (*tatra*: viii. 67), Aditi, the mother of these (Ādityas), is praised with the triplet 'And' (*uta*: viii. 67. 10–12).

धीवराः fkr, धीवरा b, धीवरान् m<sup>1</sup>.—बुधयं मा वो br, बुधयं मा वो f, बुधयं मा वो k, बुधमावो m<sup>1</sup>.—भूत् bfr, भूः m<sup>1</sup>.—स्वर्गे r, स्वर्गे च m<sup>1</sup>, स्वर्गे fk, स्वर्गे b.—तविषां hdm<sup>1</sup>, तविषां br, तविषां fk.—The end of the *varga* is here marked by १८ in bfk, not in hd.

## 19. Deities of RV. viii. 68-75.

91. Because she is their mother she may be praised in every praise of them owing to (this) connexion. 'Hither thee as a car' (*ā tvā ratham* : viii. 68-70) are three hymns addressed to Indra; (the stanza) 'Near to me six' (*upa mā ṣaṭ* : viii. 68. 14)<sup>a</sup> praises the seasons<sup>b</sup>.

अग्निसंवन्धाद् hdr<sup>3</sup>, आग्निसंवन्धाद् m<sup>1</sup>, इतिसंवन्धाद् r<sup>1</sup>r<sup>6</sup>, इति संवन्धाद् r<sup>4</sup>, अग्नि-  
संवन्धा f, अग्निंसंवन्धा k, [मागुत्वा omitted] इग्निंसंवन्धा b, गर्भसंवन्धात् r. — सूयेतेषां r,  
सूयेतेषां hd, सूयतेषां m<sup>1</sup>, सुयस्विनां r<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, सुयस्विनां b, सुयस्विनां fk. — सोयस्वितुं hm<sup>1</sup>r,  
सोयस्विनां b, सोयस्विनां fk.

<sup>a</sup> *Upa mā ṣaṭ* owing to the metre for *upa mā ṣaṭ iti*. <sup>b</sup> The *Sarvānukramanī* says nothing of the R̥tus in RV. viii. 68. 14, but includes that stanza in the *dānastuti* (14-19). Śaṅgurunīyā explains the discrepancy as due to the *Devatānukramanī* (quoted by him, p. 141), which includes 14 in the *dānastuti*. In this connexion he quotes 91<sup>ad</sup> and 92<sup>ab</sup> (on RV. viii. 68).

92, 93. The five following (stanzas) in this hymn (*atra*) are (in) praise of the gifts of R̥kṣa and Aśvamedha (viii. 68. 15-19). The first hemistich (11<sup>ab</sup>) of the couplet 'He has drunk' (*apāt* : viii. 69. 11, 12) is (in) praise of Indra, Agni, and the All-(gods); the rest (11<sup>ad</sup>, 12) has Varuṇa as its divinity. 'Thou' (*tvam* : viii. 71, 72) are two (hymns) addressed to Agni; or the latter hymn (72) is (in) praise of oblations,

अर्चाश्चमेधयोश्च hd (अर्चाश्चमेधयोर् S), आर्चाश्चमेधयोश्च m<sup>1</sup>r, आर्चपत्न-  
श्चमेधाय b, आर्चपत्नश्चमेधाय f. — पराः hdm<sup>1</sup>bg, परा fkr. — अपादिभ्यश्च hm<sup>1</sup>r,  
अपादिभ्यश्च bfk. — 93. श्रेषो वरुणदेवतः hdbfk, श्रेषो वरुणदेवतः r<sup>3</sup>m<sup>1</sup>r<sup>2</sup>r<sup>5</sup>, श्रेषा  
वरुणदेवताः r. — सूक्तमुत्तरे Am<sup>1</sup>, सूक्तमुत्तरे b, सूक्तमत्तरे f, सूक्तमत्तरे k, सूक्ते उत्तरे r.

94. and of milk, kine, and plants; for it evidently (*dr̥śyate*) has this character. 'Up' (*ut* : viii. 73) is addressed to the Aśvins. The two following hymns, 'Of every house' (*viśo-viśaḥ* : viii. 74, 75), are addressed to Agni.

पयःपशोषधीनां च hm<sup>1</sup>r, पशोषधीनां वा bfk<sup>1</sup>r<sup>6</sup>. — 94<sup>b</sup> = iii. 76<sup>d</sup>; iv. 18<sup>b</sup>; v. 87<sup>b</sup>; viii. 62<sup>d</sup>.

95. With the two stanzas 'I' (*aḥam* : viii. 74. 13, 14) the seer praises himself.

B Having praised himself, he praises the gift of Śrutarvan<sup>a</sup>

95<sup>cd</sup> and 96<sup>ab</sup> are not found in A, but in B and m<sup>1</sup> only.—The end of the *varga* is here marked by १९ in bfk.

<sup>a</sup> 95<sup>cd</sup> was probably known to the author of the *Sarvānukramaṇī*: cp. *anyās tisraḥ* . . *śrutarvaṇo dānastutiḥ*.

## 20. Deities of RV. viii. 76-90.

B 96. and the great river Paruṣṇī in connexion with what he has received (*ādāna*)<sup>a</sup>.

With the following (stanza he praises) the Paruṣṇī<sup>b</sup> (viii. 74. 15); Indra with the three hymns, 'Now this' (*imam nu*: viii. 76-78).

आत्मादाना<sup>a</sup> bfr, आत्मादाना<sup>a</sup> m<sup>1</sup>.—परया पश्योमिदं Am<sup>1</sup>b, परया पश्यो-  
धिमिदं f, परया मासधीमिदं k, पश्यो परया चेदं r.—त्विति r, त्विति hdbfk.

<sup>a</sup> This line considered in connexion with the next seems very redundant and is probably a later addition.

<sup>b</sup> The *Sarvānukramaṇī* makes no mention of the Paruṣṇī here.

97. 'This active' (*ayam kṛtnuḥ*: viii. 79) is addressed to Soma. The three following this (beginning) 'Truly not' (*nahī*: viii. 80-82) are addressed to Indra. In the first of these (80) the stanza 'He has exalted' (*avivṛdhat*: 10) is addressed to the All-gods.

अयं क्षत्रिदं सौम्यं hm<sup>1</sup>b, क्षत्रिरं सौम्यं f, क्षत्रिरं सौम्यं k, सौम्यस्य स्वयमित्यस्य r.—वीक्षीकृणोति परासतः hm<sup>1</sup>b, पराक्षीकृणोति याति तु r.—वैश्वदेवमवीवृधत् hdr, वैश्वदेवमवीवृधत् m<sup>1</sup>, वैश्वदेवमवीवृधत् b, वैश्वदेवे मवीवृधत् f, वैश्वदेवे मवीवृधत् k.

98. 'Of the gods' (*devānām*: viii. 83) is to the Gods; the next, 'The dearest' (*preṣṭham*: viii. 84), is addressed to Agni. 'Hither to my' (*ā me*: viii. 85-87) are three addressed to the Aśvins, and 'Him' (*tam*: viii. 88-90) are similarly (*iti*) (three) addressed to Indra.

प्रेष्ठमापियमुत्तरम् hm<sup>1</sup>rbfk, आपियं तु ततः परम् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—The text of 98<sup>cd</sup> follows the reading of Am<sup>1</sup>; the reading of B, वीक्षाक्षिणाणि सूक्ताणि आ म ऐक्ष्याणि तं तथा, seems preferable in itself. The second इति in A must be intended to mean 'so,' 'similarly' (that is, 'three'=तथा in B).—The end of the *varga* is here marked by २० in bfk, not in h.d.—It is to be noticed that the *varga* has, even in B, the abnormally small number of three ślokaś. This is probably due to the intention of beginning the story of Apālā with a new *varga*.

## 21. Story of Apālā.

99. <sup>a</sup> There was once a girl Apālā, daughter of Atri, who suffered from skin-disease. With her Indra fell in love, having seen her in the lonely hermitage of her father.

स्वर्गदोषिणी hdr, स्वर्गदूषिणी b, स्वर्गद्वीषिणी fk.—इहा hrbfk, दृष्ट्वा r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>.

<sup>a</sup> The following passage (99-106) is quoted in the Nītimañjarī on RV. viii. 91. 7 and Śaṅgurusīya on RV. viii. 91 (pp. 142 f.): see BD. vol. i, p. 135. Cp. Śāyana in his introduction to RV. viii. 91, where he gives a prose version of the story, besides quotations from the Śātyāyana Brāhmaṇa in his comment on RV. viii. 91. 1, 3, 5, 7. See also M. M., RV.<sup>2</sup> vol. iii, pp. 33-38, where extracts from the BD., Śaṅgurusīya and the Nītimañjarī are quoted; Aufrecht, Indische Studien, vol. iv, p. 1 ff. quotes and translates this BD. passage.

100. Now by penance she became aware of all Indra's intentions. Taking a water-pot she went to fetch water.

अपामर्धे जगाम सा hdr, अपामने जगाम सा b, पातुं जगाम तेजसा n, तेन सार्धे तु सायवात् a.—100<sup>ad</sup> comes after 103<sup>ab</sup> in A; it is omitted in fk.

B 101. Seeing Soma at the edge of the water, she praised him with a stanza in the forest. This matter is related in the (stanza) 'A maiden to the water' (*kanyā vāḥ*: viii. 91. 1).

कथितस्ततः m<sup>1</sup>fn, कथित सुतः bk, कथितः सुतः r.—This śloka is not found in A or a, but in B and n; 101<sup>ad</sup> is in m<sup>1</sup> also.

102. She pressed Soma in her mouth;

B and having pressed it she invoked Indra with the (stanza), 'Thou that goest' (*asau ya eṣi*: viii. 91. 2); and Indra drank it from her mouth,

सा सुषाव मुखे hdm<sup>1</sup>, सा सुषाव मुखात् r, सा सुषाव मुषात् bfk, सा सुषाव तया n, सुषाव स्वमुखे a.—इन्द्रसु m<sup>1</sup>bfknq, इन्द्रसु A.—102<sup>bd</sup> are not found in A, but in B only. Śaṅgurusīya has two entirely different pādas in place of 102<sup>be</sup>.

103. after he had eaten cakes and meal from her house. And she praised him with stanzas, but with a triplet (viii. 91. 4-6) she addressed him (saying),

स तद्गृहात् hdr, स तद्गृहात् m<sup>1</sup>, शतक्रतुः Bn.—जगादिनं नुबेन तु hm<sup>1</sup>r, जगादिनं

चिचेत सा b, सोममिंद्र तुचेव सा f, असौ ब्रूते वृचिण सा r<sup>6</sup>r<sup>7</sup>, कुह तात चिखीर्वितम् n. Śaṅguruśiṣya has these two lines in the following considerably modified form:

निरगात्स क्वचित्पूर्वं मचयित्वा गृहाच्युनेः ।  
चक्षिमः सुत्वा जगादेष्टुं कुह मा सुत्वचं त्विति ॥

The last pāda here is nearly the same as 104<sup>b</sup>.—The end of the *varga* is here marked by २१ in bfk, not in hd.

## 22. Story of Apālā (concluded). Deities of RV. viii. 92, 93.

104. 'Make me, O Śakra, to have abundant hair, (and) to be faultless-limbed, (and) fair-skinned.'

B Hearing this speech of hers, the Fort-destroyer was pleased with it.

सुत्वचम् hm<sup>1</sup>ng, सुत्वचां br, सुन्वचां f.—तेन m<sup>1</sup>bfr, तस्यै n.—104<sup>ed</sup> is not found in A or g, but in Bm<sup>1</sup>n only.—Śaṅguruśiṣya omits 104<sup>a</sup> also, but has 104<sup>b</sup> in a slightly modified form (see note on 103).

105. Indra passing (*prakṣipyā*) her through the carriage aperture (between the body) of the car and the yoke<sup>a</sup>, drew her forth three times. Then she became fair-skinned.

रचक्षिद्रेण ताम् all MSS., r and n(hm), रचक्षिद्रे गताम् g, रचे चक्षिणा ताम् n.—सुत्वक् सा तु ततोऽभवत् hm<sup>1</sup>rg, ततः सा सुत्वचामवत् bfr<sup>6</sup>r<sup>7</sup>n.

\* Without a knowledge of the construction of cars at the period when this passage was written, the exact meaning must be uncertain, but the wording indicates that the two genitives express the two parts between which there was an aperture (*ratha-chidra*).

106. Her first skin which was cast off became a porcupine (*śalyaka*), but the next became an alligator (*godhā*), and the last a chameleon (*krkalāsa*).

106<sup>ab</sup> follows the reading of Am<sup>1</sup>; the reading of Bn is:

तस्यां त्वचि व्येतायां सर्वस्यां शक्यकोऽभवत् । (सर्व\* bfrn, पूर्व\* r)

The reading of A is favoured by that of Śaṅguruśiṣya:

तस्याः पूर्वहता या त्वग्वातिः सा शक्यकोऽभवत् ।

107. Yaska and Bhāguri call this hymn a story<sup>a</sup> (*itihāsa*), while Śaunaka calls 'A maiden' (*kanyā*: viii. 91) a (hymn) addressed to Indra<sup>b</sup>, as well as the two which come next (beginning) 'As one who drinks' (*pāntam*: viii. 92, 93).



इतिहासमिदं Am<sup>1</sup>, इतिहासमिदं B.—याक्कमागुरी Am<sup>1</sup> (री hd, ररि: m<sup>1</sup>r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>), याक्कमाठरी r, याक्कमातरौ bfk, याक्कमावो r<sup>5</sup>r<sup>7</sup>.—सैक्कं पात्तमित्युत्तरे च ये hm<sup>1</sup>r<sup>1</sup>, सूक्ते पात्तमिद्रे ततः परे bfr.

\* Cp. Vedische Studien, i, p. 292 f.      b The Sarvānukramaṇī combines the two statements in describing the hymn as an *itihāsa āndrah*.

B 108. But the last (stanza) of the latter (viii. 93. 34) is pronounced in the Aitareya (Brāhmaṇa)<sup>a</sup> to be addressed to the Rbhus; for on the third Chandoma (day)<sup>b</sup> this hymn is chanted (*sasyate*) as one addressed to the Rbhus<sup>c</sup>.

स्वर्मवी m<sup>1</sup>b, स्वर्मववी f, चर्मवी r.—उत्तरस्यैतरेयके br, इन्द्र इत्यैतरेयक m<sup>1</sup>, (प्रोक्ता) स्यैतरेयके f.—छान्दोगिके r(m<sup>1</sup>), छंदोगिक b, छंदोमिके f, छंदोमिके k.—This śloka is not found in A, but in B and m<sup>1</sup> only.—The end of the *varga* is here marked by २२ in bfk.

\* AB. v. 21. 12; cp. Sarvānukramaṇī: *antyaindrārbbhavī*.      b See *chandoma* and *chāndomika* in the St. Petersburg Dictionary; in the smaller Dictionary Böhlingk accepts the reading *chāndogika* here = Chāndogya Brāhmaṇa.      c Cp. BD. v. 175.

### 23. Story of Soma's flight from the gods.

109. The following hymn, 'The cow' (*gauḥ*: viii. 94), is addressed to the Maruts; the following six, 'Hither to thee' (*ā tvā*: viii. 95-100), are addressed to Indra.

B In the second hymn of these (96) they say there is a story (*itihāsa*):

<sup>a</sup> Soma, oppressed by fear of Vṛtra, fled from the gods;

आ सै° br, ह्या सै° Am<sup>1</sup>fk.—इतिहासं fkr, इतिहास्य b.—109<sup>cd</sup> is not found in Am<sup>1</sup>, but in B only.—अपक्वम् तु Am<sup>1</sup>s, अपक्वम् B.

\* The following passage (109<sup>ef</sup>-115) is quoted by Sāyaṇa on RV. viii. 96. 13 (cp. RV. i. 130. 8): cp. var. lect., M.M., RV.<sup>2</sup> vol. iii, p. 39 f. See Vedische Studien, vol. iii, p. 49 f. The story refers to RV. viii. 96. 13-15.

110. and he betook himself to a river named Amśumatī<sup>a</sup> in (the country of) the Kurus. Him approached, with Bṛhaspati only<sup>b</sup>, the slayer of Vṛtra<sup>c</sup>,

नाक्का hdm<sup>1</sup>bfk, नामा r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>n, (सी°) नाक्कीम् r, नाम s.—अवतिष्ठत् hm<sup>1</sup>r<sup>2</sup>r<sup>5</sup>s, अवतिष्ठत् b, अवतिष्ठत् f, अवतिष्ठत् r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>, अवतिष्ठत् n.—कुक्क r<sup>2</sup>r<sup>5</sup>ns, कुक्क b, कुक्क f, कुक्क Am<sup>1</sup>.—क्वेन चभयाद् r, क्वेनाप्यभयाद् hdm<sup>1</sup>, क्वेनान्वयाद् b, क्वेनास्वया f, कुक्कान्वयाद् r<sup>5</sup>r<sup>7</sup>, सोऽभयाद् s, सोऽभयाद् n.

<sup>a</sup> Cp. RV. viii. 96.13: *ava drapso amśumatim atīṣṭhat*.

<sup>b</sup> Cp. viii. 96. 15:

*br̥haspatinā yujendrah̥ sasāhe*; cp. AB. vi. 36. 14: *br̥haspatināiva yujā*.

<sup>c</sup> This

śloka is quoted by the Nītimañjarī on RV. viii. 95. 7.

111. being about to fight<sup>a</sup> in company with the greatly rejoicing Maruts, armed with various weapons. Soma, seeing them approaching, stood in array with his forces,

योत्स्यमानः br, योत्स्यमान् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, योत्स्यमानं hdm<sup>1</sup>fks.—सुसंहटे<sup>c</sup> brbfb, च संहटे<sup>c</sup> r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—तानायतः सोमः hdrb, तानायतः सोम f, तानायतांसोमं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—अवस्थितः hdrbk, अवस्थितं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> The accusative *yotsyamānam* cannot be right, as this would imply that Soma was already about to fight, and that he was accompanied by the Maruts, while *dṛṣṭvā tām āyatah̥* would then become unintelligible. The situation appears to be this. Indra, accompanied by Br̥haspati alone among the gods whom Soma had left, approaches the latter, while on a warlike expedition in association with his allies the Maruts. Soma, on seeing Indra's host, takes it for Vṛtra's army and assumes the defensive. Br̥haspati then comes forward and explains that it is Indra with his Maruts.

112. thinking Vṛtra was approaching with a hostile host, intent on slaying (him). To him, arrayed and ready with his bow, Br̥haspati spoke :

मन्वानो वृषमाद्यान्तं hdm<sup>1</sup>rbbf, मन्वानं वृषमाद्यान्तं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

113. 'This is the Lord of the Maruts, O Soma; come back to the gods, O Lord.'

B Hearing the speech of the preceptor of the gods, which was unavailing because he believed it was Vṛtra,

सोम एहि m<sup>1</sup>r, सोमेहि hdfb, सोमेसहि k, सोम मेहि r<sup>1</sup>r<sup>2</sup>r<sup>4</sup>r<sup>6</sup>, सोम मेहि s.—113<sup>ed</sup> is not found in A, but in Bm<sup>1</sup> only.—अनर्थं kr, अनर्थं b.—The end of the *varga* is here marked by २३ in bfk. The *varga* has five and a half ślokas, but 113<sup>ed</sup> is probably a later addition; for it is both superfluous and omitted not only by Sāyana but also by m<sup>1</sup>, which almost invariably has the additional readings of B.

#### 24. Story of Soma's fight (continued).

114. he replied 'No.' (So) the mighty Śakra, taking him by force, went to the gods in heaven. The celestials (then) drank him in due form.

स्वर्न एव A, औजसीव m<sup>1</sup>a, औजसीव b, रजसीव f.—देवानादाव Am<sup>1</sup>a, देवाना-  
दाव<sup>1</sup> br, देवानातं f.

115. And having drunk (him) they slew in battle nine times  
ninety<sup>a</sup> demons. All this is related in the triplet 'Down' (ava :  
viii. 96. 13-15)<sup>b</sup>.

अव इत्यस्मिन्नुचि hdm<sup>1</sup>, अपि य तस्मिन्नुचि r<sup>1</sup>r<sup>3</sup>r<sup>6</sup>, अथव द्रप्स इत्यस्मिन्नुचि s, अथव  
पुण्युचि B.

<sup>a</sup> Cp. vi. 51 ; vii. 51. <sup>b</sup> 109<sup>cd</sup>-115 is translated in *Vedische Studien*, vol. iii, p. 50.

3 116. (The seer praises) Indra, and the Maruts, and also Brhaspati<sup>a</sup> :  
for these are the deities of the triplet ; Śaunaka says that Indra  
alone (is the deity).

इहं च bfk m<sup>1</sup>.—बृहस्पतिम् bkm<sup>1</sup>, एषति f.—116<sup>ab</sup> is found in bfk m<sup>1</sup> only.—  
हीता hm<sup>1</sup>r<sup>3</sup>B, तस्य r.

<sup>a</sup> In connexion with the following line, 116<sup>ab</sup> seems necessary. Mitra makes no  
reference to it, though it must be in his B MSS. also. As the names are in the  
accusative in the MSS., I have assumed the ellipse of *stanti*, which has frequently to be  
supplied in the BD., though hardly ever in so forced a way as here.

B 117. But in the Aitareya (Brāhmaṇa)<sup>a</sup> it (the triplet) is said  
to be addressed to Indra-Brhaspati.

With the triplet 'Here I' (*ayam* : viii. 100. 1-3) Nema, son of  
Bhrgu, praised<sup>b</sup> Indra without seeing him<sup>c</sup>.

उक्तो m<sup>1</sup>bfbk, उक्ता r.—117<sup>ab</sup> is found in B and m<sup>1</sup> only.—तुवेनेहम् hrbbk, तुवे-  
नेहम् dr<sup>6</sup>r<sup>7</sup>.—अपश्यंतं hdm<sup>1</sup>bf, अपश्यन् तम् r<sup>6</sup>r<sup>7</sup>, अपश्यति k, अदृश्यन्तम् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> AB. vi. 36. 12. <sup>b</sup> *Tuṣṭōva* from 118<sup>a</sup>. <sup>c</sup> *Apasyams tam* is necessary  
because it is Nema who does not see Indra.

118. And Indra (then) with a couplet (4, 5) (says), 'Here I am,  
behold me, seer<sup>a</sup>.'

B For Nema, being alone (*eka*) while praising (Indra), had also  
said, 'There is no Indra<sup>b</sup>.'

दुवेनायम् br, दुवेनाहम् m<sup>1</sup>fk, पराभ्यां तु hd.—अहं पश्य च मामुचि br, अहं पश्य च  
मामुचि m<sup>1</sup>, अहं पश्य च मा तुवे f, अयमस्मीति मामिति hd.—118<sup>cd</sup> is found in B and  
m<sup>1</sup> only.—सुवसेव r, सुवसेव b, सुवसेव m<sup>1</sup>, सुवसेव fk.—The end of the *varga* is here  
marked by २४ in bfk.

<sup>a</sup> Cp. RV. viii. 100. 4 : *ayam asmi jaritah pasya mājha*. <sup>b</sup> Cp. *ibid.*, 3 : *nendro  
astiti nema u tva āha*.

## 25. Details regarding RV. viii. 100. Viṣṇu helps Indra.

B 119. Indra, on hearing that, praised himself with two stanzas (4, 5) as he showed himself<sup>a</sup>.

The seer on seeing him was greatly rejoiced, and in the couplet 'All this of thee' (*viśvet tā te*: viii. 100. 6, 7)<sup>b</sup>

दर्शयन् fkr, दर्शयत् b.—119<sup>ab</sup> are found in B and m<sup>1</sup> only.—अविशं इन्द्रा hdm<sup>1</sup>, अविशु इन्द्रा r, तं इन्द्रविशं br<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, तं इन्द्रविशं f.—सुप्रोतो hdr, संप्रोतो fk, संप्रोतो b.

<sup>a</sup> Though somewhat redundant 119<sup>ab</sup> is probably original, as it appears to have been known to the author of the Sarvānukramāṇi; cp. the statement there: *ayam iti dev-cenaṁindra ātmānam astaut*.

<sup>b</sup> This and the further details (119<sup>cd</sup>-124<sup>ab</sup>) as to RV. viii. 100 are passed over in the Sarvānukramāṇi.

120. lauds both the gift of Indra and his various deeds. But (the stanza) 'Swift as thought' (*manojavāḥ*: viii. 100. 8) is addressed to the Bird (*suparna*), while 'In the ocean' (*samudre*: 9) is (in) praise of the Bolt.

दानम् hdm<sup>1</sup>rb, पानम् fk.—सौपर्णी hdm<sup>1</sup>r, सौपर्णी bfr<sup>2</sup>r<sup>5</sup>, सौपर्णि k.

121. In the couplet 'When Vāc' (*yad vāk*: 10, 11) he (the seer) praises the divine all-pervading Vāc.

Having<sup>a</sup> tormented these three worlds Vṛtra remained (un-assailable) by reason of his fury.

\*तथेमान् A, \*वृथेमान् r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, \*वृथेमां f, \*वृत्तोमां b, \*वृत्तेमां k, \*वृथिताम् s.—स्वया hdm<sup>1</sup>s, स्वयं r, त्वयं bf, त्वयं k.

<sup>a</sup> The following three ślokaś (121<sup>cd</sup>-124<sup>ab</sup>) are quoted by Sāyaṇa on RV. viii. 100. 12: cp. M. M., RV.<sup>2</sup> vol. iii, p. 41.

122. Him Indra could not slay. Going to Viṣṇu he said, 'I wish to slay Vṛtra; stride forth to-day and stand at my side.

तं नाशकञ्जन्तुम् hds, तं नाशकं हन्तुम् r, तन्नाशकं तुम् b, तन्नाशकं तुं fk.—हनिष्ये तिष्ठस्व विक्रम्बाय Am<sup>1</sup>s, हनाय विक्रम्ब तिष्ठस्वाय B.

123. May Dyaus make room (*antara*) for my outstretched bolt.' Saying 'Yes,' Viṣṇu did so, and Dyaus gave him an opening (*vivara*).

उद्यतसीव m<sup>1</sup>, उद्यतसीव hdm<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, उद्यतस्य तु bfrs, उद्यतस्य तु k.—123<sup>bc</sup> is omitted in fk.—The end of the *varga* is here marked by २५ in bfk, not in hd.

## 26. Details regarding the deities of RV. viii. 101.

124. All this is proclaimed in the stanza 'Friend Viṣṇu' (*sakhe viṣṇo*: viii. 100. 12). But the first four stanzas of the hymn (beginning) 'Specially' (*rdhak*: viii. 101. 1-4) are addressed to Mitra-Varuṇa;

प्रोक्तं Bs, सर्वे A.—अविष्णोक्तं सखेतृचि A, सखे विष्णुविति तृचि B, सखे विकृविति तृचि f, सखे विष्णुविति तृचि b, विष्णुविति सखे तृचि r, सखे विष्णो इति तृचा s.

125. and the three verses<sup>a</sup> of 'Forth' (*pra*: 5<sup>ab</sup>) are to Mitra<sup>b</sup>, Aryaman, and Varuṇa<sup>c</sup>, the fourth (5<sup>d</sup>) is to all the Ādityas: such is (here) the praise.

वा पादान् r, पादस A, पादो (०र्यं) m<sup>1</sup>, पादस्त् bfk.—वार्यं rhd, (च) वर्यं r<sup>1</sup>r<sup>2</sup>r<sup>3</sup>r<sup>4</sup>, (०दो) र्यं m<sup>1</sup>, (०त्) वर्यं bfk.—वयसतुर्थः hdbk, वयस्यः f, च वसतुर्थः r, वसतुर्थः m<sup>1</sup>.

<sup>a</sup> The MS. evidence favours the singular (*pādaś ca*), but this with the following *trayaś* is very forced: 'pra is a verse to Mitra, (and one) to Aryaman, (and one) to Varuṇa, (altogether) three.'

<sup>b</sup> The dative *mitrāya* is probably used beside the genitives *aryamaṇaś* and *varuṇasya* because the stanza begins with *pra mitrāya*.

<sup>c</sup> According to the *Sarvānukramaṇi*, Mitra and Varuṇa only. The name of Aryaman occurs in 5<sup>a</sup>.

126. But the following stanza (6) has the Ādityas as its deities. 'Hither to me' (*ā me*: 7, 8) is a couplet addressed to the Āsṛins; there are (then) two addressed to Vāyu (9, 10), two to Sūrya (11, 12), one to Uṣas (13), or (the seer here praises) the light<sup>a</sup> of the sun and moon.

परा त्वादित्यं hm<sup>1</sup>r, पर्मादित्यं b, वरामादित्यं f.—सौर्यं m<sup>1</sup>, सौर्य (wrong sandhi for सौर्यं) hr<sup>3</sup>B, सौर्यो (dual of सौर्यो) S, सोत्तरे (सौर्यो) r.—उषसा bfS, उषसा k, औषसा r<sup>2</sup>r<sup>3</sup>r<sup>4</sup>, उषसा hdr<sup>3</sup>, सौर्य (औषसी) r.—प्रमां वा r<sup>3</sup>bf<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, प्रमा वां hd, प्रमा वां k, प्रमा वां m<sup>1</sup> (सूर्यप्रमास्तुतिर्वा S).—चक्षुसूर्ययोः hm<sup>1</sup>r<sup>3</sup>B, (औषसी) तृचिचं परा r.

<sup>a</sup> Another instance of the elliptical use of the accusative (*prabhām*) governed by *stanti* to be supplied: cp. note on 116<sup>ab</sup>.

127. 'Generations truly' (*prajā ha*: 14) is addressed to Pavamāna, while with the two stanzas 'The mother' (*mātā*: 15, 16) the Cow is praised. 'Thou, O Agni, great' (*tvam agne bṛhat*:

viii. 102, 103) are two hymns addressed to Agni. But in a stanza of the latter (*pare*) is praised Agni,

128. the Middle, together with the Maruts and Rudras, (viz. in) 'Come, O Agni' (*āgne yāhi*: viii. 103. 14).

B Or in the first hemistich, 'Generations truly' (*prajā ha*: viii. 101. 14), Agni is here named,

च चादे र, चादे hdm<sup>1</sup>fk, चदे b.—128<sup>ed</sup> and 129 are not found in A or m<sup>1</sup>, but in B only.

B 129. in the third verse (*pāda*), the Sun (*āditya*), and in the fourth the Middle (Agni) is praised<sup>a</sup>; for so it has been explained in the esoteric (*rahasya*) Aitareya Brāhmaṇa<sup>b</sup> also.

व्याख्यातं र, व्याख्याता bfk.—The end of the *varga* is here marked by र्हे in bfk.

<sup>a</sup> The Sarvānukramaṇī makes no reference to this alternative of B. <sup>b</sup> That is, in the Aitareya Āraṇyaka, ii. 1.

### Maṇḍala ix.

#### 27. Deities of RV. ix. 1-86.

130. Now Soma Pavamāna is praised here in the ninth Maṇḍala<sup>a</sup>. (In the hymn) 'Kindled' (*samidhah*: ix. 5) the Āpri deities (*āpryah*) are praised like Pavamāna<sup>b</sup>.

नवमे त्विह मण्डले B, नवमे मण्डलविभिः Am<sup>1</sup> (hdr<sup>3</sup>; \*विभिः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>m<sup>1</sup>).—  
\*वदामिच hdm<sup>1</sup>r, \*वदामिचः f, \*वदामीचः bkr<sup>2</sup>.—\*कुताः MSS., \*कुतः r.

<sup>a</sup> Cp. Sarvānukramaṇī: *navamaṇḍalaṁ pavamānaṁ saumyam*. <sup>b</sup> That is, as if they were forms, not of Agni, but of Soma Pavamāna.

131. And in the three stanzas 'O Agni, life' (*agna āyūṃṣi*: ix. 66. 19-21), Agni is incidental (*nipātabhāj*), while in the triplet 'Our protector' (*avitā naḥ*: ix. 67. 10-12) he (Pavamāna)<sup>a</sup> is praised together with Pūṣan.

<sup>a</sup> Pūṣan is directly mentioned in 10, indirectly as *kāpardin* in 11, and *āghṛt* in 12; *ayam somaḥ pavate* occurs in 11, *ayam . . pavate* in 12; cp. Sarvānukramaṇī: *avitā naḥ tīraḥ pauṣṇyo vā*, that is, the three stanzas 10-12 are addressed to Pūṣan or Pavamāna.

132. Then two later stanzas in this hymn (*atra*), 'which of thee' (*yat te*: ix. 67. 23, 24), are addressed to Agni; 'By both of these' (*ubhābhyām*: 25) is addressed to Savitr; the next stanza (26) is addressed to Agni and Savitr<sup>a</sup>.

सावित्री ऋषि<sup>a</sup> r, सावित्र्यभि<sup>a</sup> hm<sup>1</sup>, सावित्र्याभि<sup>a</sup> d (but the ā of ऋ is obliterated with yellow pigment), सावित्र्याम्बा<sup>a</sup> bfk. The Sarvānukramaṇi has सावित्र्यभिसावित्री (also in Sāyaṇa's quotation), but ऋषि<sup>a</sup> is probably a misprint, as my index has *agnisāvitri*.

<sup>a</sup> According to the Sarvānukramaṇi the deity of 25 is Agni or Savitr, of 26, Agni or Agni and Savitr.

133. 'May they purify me' (*ṣṇantu mā*: ix. 67. 27) is addressed to the All-gods, while the stanza 'Near to the friend' (*upa priyam*: 29) is addressed to Agni, and the two next, 'Who' (*yah*: 31, 32), are (in) praise of the student of recitation<sup>a</sup> (*svādhyāyādhyetr*).

उत्तरे च इत्येते hr<sup>3</sup>, उत्तरे च इत्येते d, षडुत्तरा च इत्यत्र r, सप्तोत्तरा च इत्यत्र B.

<sup>a</sup> Cp. Sarvānukramaṇi: *te pāvamāny-adhyetr-stuti* (RV. ix. 67. 31, 32 begin with the words: *yah pāvamānir adhyeti*). With regard to the reading of the B MSS. in 133<sup>o</sup> cp. Meyer, *Rgvidhāna*, p. xxiii (middle).

134. In the hymn 'At the rim' (*sraṅve*: ix. 73), when interpreted (*nirukte*)<sup>a</sup>, the demon-slaying Agni<sup>b</sup> (is spoken of), and 'The filter' (*pavitram*: ix. 83) is called a praise of the Kettle (*gharma*) as (representing) the Sun (*sūrya*) and the Soul (*ātman*)<sup>c</sup>.

निरुक्ते hdm<sup>1</sup> r, निरुक्ते b, विरुक्ते fk.—सक्तेऽपि r, सक्तेति hdm<sup>1</sup>, अक्ते भी bf, सक्ते भी k.—वक्ष्यामि Am<sup>1</sup> (वक्ष्यामि r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>), वक्ष्याम B.—चोच्यते hm<sup>1</sup> r, वाच्यते bk.—The end of the *varga* is here marked by २७ in m<sup>1</sup> bfk, not in d.

<sup>a</sup> I was for a long time inclined to adopt the emendation *niruktaḥ*, meaning 'in the hymn *sraṅve* the demon-slaying Agni is explained (as the deity);' but I have retained *nirukte* as the reading of the best MSS. and as giving an adequate sense.

<sup>b</sup> There is no mention of Agni rakṣohan here in the Sarvānukramaṇi; but Sāyaṇa on RV. ix. 73. 5 explains *apa dhamanti* .. *tvacam asikṣim* by *rākṣasam* .. *apaghnanti*.

<sup>c</sup> There is no reference to this statement in the Sarvānukramaṇi. Cp. Nirukta xiv. 11, where *gharma* is one of the concrete (*bhūta*) names of the Great Soul (*ātman*).

## 28. Deities of RV. ix. 87, 96, 112.

B 135. The verse 'Deft, wise' (*rbhur dhiraḥ*: ix. 87. 3<sup>b</sup>) should be held to be addressed to Rbhu<sup>a</sup>. Now three gods are here<sup>b</sup> mentioned incidentally (*nipāta*) in three verses (*pāda*)<sup>c</sup>:

आर्मवसु r, आर्मवसु fk, आर्मवसु m<sup>1</sup>, आर्त्तवसु b.—भवेत्पाद fr, भवेत्पाद k, भवेत्पाद m<sup>1</sup>, भवेत्पाद b.—अमुधीर r, अमुधीर m<sup>1</sup>, कतवीर bfk.—निपातेषु चिभिः पादैः r, निपाते चाष्टादास fk, निपातेष्वष्टादास bm<sup>1</sup>.—इहोदिताः bfr, इहेरिताः m<sup>1</sup>.—135 is found in B and m<sup>1</sup> only.

<sup>a</sup> There is no reference to this *pāda* in the *Sarvānukramanī*. <sup>b</sup> This line must be an introduction to what follows in regard to RV. ix. 96. 6, stating in a more general way what is said in 136<sup>ab</sup>. It is not clear to me of what 135<sup>c</sup>, according to the reading of bfrkm<sup>1</sup> (which is one syllable short), is a corruption. <sup>c</sup> That is, RV. ix. 96. 6<sup>abc</sup>.

136. three (deities) are mentioned<sup>a</sup> with these three (verses), each containing a couplet<sup>b</sup>, (beginning) 'The Brahman of the gods' (*brahmā devānām*: ix. 96. 6<sup>abc</sup>); or rather it is Soma who is (here) praised as (representing) the Sun and the Soul<sup>c</sup>.

तिक्षोक्तास् m<sup>1</sup>r, तिक्षोक्ता h, तिक्षोक्ता b, तिक्षोक्त f k.—चिमिस्वितेरु kr, चिमिस्विते m<sup>1</sup>, चिमिस्विते h, वृमिस्विते d, चिमिस्विते b, स्वेतेरु f.—दृषा दृषेः hdm<sup>1</sup>, दृषेर्दृषेः r, दृषे दृषा b, दृषेर्दृषा fk.—सूर्यवचात्त्वचापि h, सूर्यवचात्त्वचापि r<sup>1</sup>r<sup>1</sup>, सूर्यवचात्त्वचापि B.—सोम एव वा Am<sup>1</sup>, सोम इत्यपि B.—136<sup>c</sup> = 134<sup>c</sup>.

<sup>a</sup> *Tisroktāḥ* irregularly contracted for *tisra uktāḥ*; cp. i. 50; iii. 94, &c. <sup>b</sup> I understand this to mean that each *pāda* here consists, as it were, of a couplet: *brahmā devānām, padaviḥ kavinām; ṛṣir viprāṇāṃ, mahiṣo mṛgāṇām; śyeno gṛdhrāṇām, svadhītir vanānām*. <sup>c</sup> RV. ix. 96. 5, 6 are commented upon in the *Nirukta* *Parīṣiṣṭa*, ii. 13, 14, where Soma is explained as the Sun (*sūrya*) and the Soul (*ātman*). The *Sarvānukramanī* makes no reference to RV. ix. 96. 6.

137. Now while a drought was prevailing, the Lord of Śacī asked (the) seers<sup>a</sup>, 'In this great time of distress, by what activity do you live<sup>b</sup>?'

वर्तव्यां h, वर्तव्यां f, वर्तव्या k, वर्ततां b.—जीवथ b, जीवथ f k, जीवथ h, d.

<sup>a</sup> That is probably, the seers of the ninth Maṇḍala: cp. 141. <sup>b</sup> This is meant as an introduction to RV. ix. 112; but it misrepresents the situation, as there is no reference to a drought in the hymn. Cp. *Nirukta* vi. 5: *india ṛṣin papracha, duḥbhikṣe kena jīvātīti; teṣāṃ ekaḥ pratyuvāca*.



B 138. 'A cart, a field, kine, tillage, water that does not flow away (*asyandana*)<sup>a</sup>, a forest, the sea, a mountain, a king—by these means (*evam*) we live <sup>b</sup>.'

अविर् br, क्रमर् m<sup>1</sup>, अर् fkr<sup>2</sup> (वासम् Nir.).—अस्यन्दनं bm<sup>1</sup>(Nir.), अस्यन्दनं fr, अस्यन्दनं kr<sup>2</sup>.—वयम् bfm<sup>1</sup>r(Nir.), इवम् kr<sup>2</sup>.—समुद्रः all MSS., उदधिः Nir.—पर्वतो brNir., पर्वता m<sup>1</sup>fk.—In place of एवं जीवानहे वयम्, the Nirukta has दुर्मिषे नव वृत्तयः.—This śloka is not found in A.

<sup>a</sup> I take *asyandanam* to be a noun, as, according to the reading of the Nirukta, nine means of livelihood are here enumerated.

<sup>b</sup> This is, of course, the answer of the seers; cp. 137, note <sup>b</sup>. The context indicates that this śloka, though found in Bm<sup>1</sup> only, is appropriate here, while its obviously un-Vedic character shows it to be out of place in the Nirukta. Hence there can be little doubt that it is an interpolation from the BD.; this is more likely than that it should have been introduced into both works from some other common source. Durga does not comment on the śloka. Cp. Indische Studien, ii. 158. Somewhat similar enumerations are found in Manu x. 116 (*dāta jīvanahetavaḥ*); and Yājñavalkya iii. 42 (*āpattau jīvanāni*): cp. the Mitākṣarū on this passage.

139. In praising (Indra) the seer Śīśu, son of Aṅgiras, declared (this) to him with the hymn 'Variously' (*nānānam*: ix. 112) in the presence of the (other) seers.

सुवसेव Am<sup>1</sup>, अथ सुवन् B.—अविर् fk, रिषिर् b, ह्यविर् hm<sup>1</sup>r.—अवियाम् f, रिषियाम् b, अविष्याम् hm<sup>1</sup>r.—एव Am<sup>1</sup>, इव B.—The end of the *varga* is here marked by २८ in bfk, not in d.

## 29. Indra and the seers. Value of penance.

140. Now to all of them Indra said: 'Do ye perform very severe penance; for without penance this distress cannot be removed.'

त्वाह सर्वास्तु Am<sup>1</sup>, अहं तत्तत्तत् bfk, (ऋः) प्राप्रवीत्सर्वास् r.—तपस्यं hm<sup>1</sup>r, तपस्यं b, तपस्य f.—न ह्युति तपसः अहं तत्तत् b, न गृह्यते तपः शक्यमिदं fk, न ह्युति तपसा शक्यं विना hd, न ह्युति तपसा शक्यं व्यना m<sup>1</sup>, न ह्येतत्तपसा शक्यं विना r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>, नातप्ततपसः शक्यमिदं r.—अहं bfk, अहं hm<sup>1</sup>r.

141. Now all of them, desirous of obtaining heaven, performed penance. Then in consequence of fierce austerity they pronounced stanzas relating to (Soma) Pavamāna (*pāvamāni*).

सुवन् hm<sup>1</sup>r, अवन b, अवन f, वृवन k.

142. One who is not envious, is studious, obedient, and practises penance, purifies ten ascendants and descendants as well as himself.

पूर्वापरान् hdr, पूर्वापरत् f, पूर्वान् परान् bm<sup>1</sup>.—वंशान् hm<sup>1</sup>r, वंशान् bfk.—च hm<sup>1</sup>r ता: bf, ता k.

143. And whatever sin he has committed with mind, speech body, and food—purified from all that, he enjoys the fruit of Vedic study<sup>a</sup>.

यथा° hm<sup>1</sup>r, यथा° bfk.—वाग्देहभोजने: r, वाग्देहभोजने: f, वाग्देहभोजने: t वाग्देहतो जने: hdr<sup>3</sup>, वाग्देहदो जने: r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—साध्याः A, सवितासोऽयमाभ्यात् B, सविससोऽयमाभ्यात् m<sup>1</sup>.

<sup>a</sup> Or, according to the reading of B, 'will attain to the same world as seers.' The reading of A is somewhat favoured by that of the Ṛgvidhāna (iii. 2. 5), which with reference to the Pāvamānī verses says: *svādhyāyapunyam atulaṁ pūtaḥ prāpnōti cākṣyam*.

A 144. The Pāvamānī Gāyatrīs<sup>a</sup> are the supreme Brahma, the bright, eternal light<sup>b</sup>. He who here at his latter end (*ante*) restraining his breath<sup>c</sup>, intent on them,

तो m<sup>1</sup>r, त्वे h<sup>1</sup>d.—This śloka is not found in B, but in A and m<sup>1</sup> only.

<sup>a</sup> Cp. Ṛgvidhāna iii. 1. 1: *svādīṣṭhayeti gāyatrīḥ pāvamānīr japed devījaḥ*; cp. Nirukte v. 2, 3. <sup>b</sup> Cp. RV. ix. 113. 6, 7: *yatra brahmā . . . , yatra jyotiḥ aśram*. <sup>c</sup> Cp. Ṛgvidhāna iii. 3. 5: *prāṇān āyama ca dhyāyēd ante devān pītṛān ṛṣiṇ*; cp. also iii. 4. 2, 3.

145. and he who should meditate on Pāvamāna, the Fathers the Gods, and Sarasvatī<sup>a</sup>—to his fathers milk, melted butter honey, and water will flow (*upavarteta*).

आयेभ्यस् hm<sup>1</sup>r, आयेभ्यस् fk, आयेभ्यस् b.—स्योपवर्तेत h b fkr, स्योपतिष्ठेत् r<sup>6</sup>r<sup>7</sup>

<sup>a</sup> Cp. Ṛgvidhāna iii. 3. 6: *sarasvatīṁ cārcayīta payo 'mbumadhūsarpiṣā*; and iii. 2. 3 *akṣayyaṁ ca bhaved dattam pītṛbhyaḥ paramaṁ madhu*.

B 146. This Maṇḍala, addressed to Soma, containing one hundred and fourteen hymns, is called 'Pāvamāna,' and seven lessons (*anuvāka*) are (contained in it)<sup>a</sup>.

सुप्तं शतं b fkr.—पवमानम् r, वीजमानम् b fkr<sup>2</sup>.—अनुवाकास्तु fkr, आवा b.—The end of the *varga* is here marked by २९ in bfk.

\* This śloka is not found in A or m<sup>1</sup>, but in B only. Nevertheless it is probably original, as the wording of the introduction to the ninth Maṇḍala in the Sarvānukramaṇī appears to be based on it: *navamaṇḍalaṃ pāvamānaṃ saumyam*. As the *varga* comes at the close of a Maṇḍala the abnormal number of seven ślokas is hardly sufficient to throw doubt on the genuineness of some of the latter. (Cp. above, v. 102, note \*.) If any of them is a later addition, 144 is the most likely to be such.

### Maṇḍala x.

#### 30. Deities of RV. x. 1-8. Trīśiras and Indra.

147. Trita saw seven hymns addressed to Agni (beginning), 'Before' (*agre*: x. 1-7), but Trīśiras, son of Tvaṣṭr, the next hymn (beginning) 'Forth with his banner' (*pra ketunā*: x. 8).

त्वाष्ट्रसु hm<sup>1</sup>r, त्वाष्ट्रसु f, त्वाष्ट्रसु k, तु त्वाष्ट्रसु b.

148. Now six (stanzas) of this (hymn) are addressed to Agni (x. 8. 1-6), while with the triplet which follows, 'Of him' (*asya*: 7-9), he praised Indra at the end of a dream: such is our sacred tradition.

तस्य hdr, तस्य br<sup>6</sup>.—This śloka is omitted in fkr<sup>2</sup>.

149. Trīśiras, who could assume all forms (*viśvarūpadhṛk*), being the son of a sister of the Asuras, became the domestic priest of the gods from a desire of (rendering) a service (to the former)<sup>a</sup>.

सहि hm<sup>1</sup>rb, स ह fkr<sup>2</sup>r<sup>6</sup>.—प्रियकाम्यथा Am<sup>1</sup>, वयकाम्यथा B.—०रूपधृक् hdm<sup>1</sup>fk, ०रूपवृक् b, ०रूपमृत r.

<sup>a</sup> Or, according to B, 'from a desire for their (the gods') destruction.'

150. Now Indra became aware that the seer (Trīśiras) had been sent by the Asuras among the gods. He then with his bolt quickly struck off<sup>a</sup> those three heads of his.

तमृषिं प्रहितं bfr, तमृषिं प्रहितो k, तमृजन् प्रहितस् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, महितस् r<sup>3</sup>, तं सुश्रम-हितस् hd, तं सुश्रमहितस् m<sup>1</sup>.—बुबुधे hm<sup>1</sup>r, विविदे bfk.—ताभ्याम् hdbk, तस्याम् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—शिरांसि वीर्यथावहिदत् hdr<sup>3</sup>, शिरांसि वीर्यविहिदत् m<sup>1</sup>r, शिरांसिवाहिदत्प्रमुः r<sup>2</sup>r<sup>7</sup>, शीर्षावहिदत्प्रमुः f, शीर्षावहिदत्प्रमुः b.

<sup>a</sup> The expressions used in RV. x. 8. 9 are: *avābhīnat* and *trīṇi śīrṣā parā varṣ*.

151. The mouth with which he drank Soma became a franco-line partridge (*kapinjala*); that with which he drank Surā (became) a sparrow (*kalavinka*); while that with which he ate food became a partridge (*tittiri*)<sup>a</sup>.

सुरापाणम् hdbfk, सुरापाणम् m<sup>1</sup>r.—The end of the *varga* is here marked by ३० in hmbfk, not in d.

<sup>a</sup> For similar transformations cp. what became of the skins of Apālā (above, vi. 106) and of the members of Agni (below, vii. 78–80).

### 31. Deities of RV. x. 9–14.

152. Him (Indra) divine (*brāhmī*) Speech (*vāc*) addressed: 'Thou art a Brahman-slayer, Lord of a hundred powers (*satakratu*), since thou hast slain Viśvarūpa who sought refuge (*prapanna*) with averted face<sup>a</sup>.'

ग्राही hm<sup>1</sup>r bfk, तीत्रा r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—यस्माद् hm<sup>1</sup>r bfk, यस्त्वं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> That is, who was defenceless and did not attack.

153. Him (Indra) the seer Sindhuvipa<sup>a</sup> himself besprinkled, to the accompaniment of the hymn (*sūktena*) 'O Waters' (*āpah*: x. 9), for the removal of that unpropitious sin.

सुविर् bfr, सुविर् Am<sup>1</sup>.—पुन्यर्थ MSS. and r (cp. various readings of रोगापुनक्ति above, iii. 114).

<sup>a</sup> Alternative seer of RV. x. 9; see Āṅgānukramaṇī x. 3; Sarvānukramaṇī on RV. x. 9.

154. Yama rejects Yamī who solicits him with a view to sexual intercourse: the dialogue, 'Hither, indeed' (*o cit*: x. 10), of those two children of Vivasvat is (descriptive of) that.

तदो विदिति Am<sup>1</sup>, श्री वित्तखायं (the fuller *prāṭika*) B.

155. The two (hymns beginning) 'The bull' (*vr̥ṣā*: x. 11, 12) are addressed to Agni. In the hymn (*atra*) 'I yoke for you' (*yuje vām*: x. 13) the two oblation carts are praised together. In 'Him who has passed away' (*pareyivāmsam*: x. 14) the Middle Yama<sup>a</sup> is praised.

युजे वामम् B, युजेवितेन Am<sup>1</sup> (युजति<sup>a</sup> r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>).—परेयिवांसमित्थम् bfr, परेयिवांसमित्थमित्थम् hr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, मित्थं (त्सूयते) d, परेयिवांसं युक्तिः शिन् m<sup>1</sup>.—155<sup>d</sup>, 156<sup>abc</sup>, and  
II. K k

सं in 156<sup>d</sup> are omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> (doubtless because 155<sup>d</sup> begins with सुयते and 156<sup>d</sup> begins with संसूयते).

\* Cp. Nirukta xi. 18, where Yāska, in commenting on the words *mādhyaṃāḥ pitarāḥ* in RV. x. 15. 1, remarks: *mādhyaṃiko yama ity āhus, tasmān mādhyaṃikān pītṛn manyante.*

156. Then the Atharvans, the Bhṛguś, the Āṅgirasas, the Fathers are praised together in the sixth (stanza) there (x. 14. 6), as groups of gods (*devagaṇa*) connected with heaven (*dyubhakti*).

क्विरसः पितरः hdm<sup>1</sup> (this is the order in RV. x. 14. 6), पितरोऽक्विरसः br, पितरो पितरः f. —सह hdm<sup>1</sup>bfk, च ह r. —तच hdkr, त्वच bfm<sup>1</sup>. —The end of the *varga* is here marked by ३९ in hm<sup>1</sup>bf, not in kd.

### 32. Deities of RV. x. 14 (continued), 15, 16. Three Agnis.

B 157. Yama is frequently seen praised with the Fathers and the Āṅgirasas in the formulas; for in the verse 'Vivasvat' (*viva-svantam* : x. 14. 5<sup>a</sup>) he (himself appears as) a Father.

संसुतो वृक्षते bfr, वृक्षते संसुतो m<sup>1</sup>. —मन्वेषु वरुणः पादे bfr, मंचस वरुणसादे m<sup>1</sup>. —157-159<sup>ab</sup> are found in B and m<sup>1</sup> only.

B 158. Yama is praised with the Fathers in conjunction with the deceased man who is to be hallowed (*samśkārya*). In the three (stanzas) 'Go forth, go forth' (*prehi prehi* : x. 14. 7-9) prayers for the deceased man are uttered.

B 159. The god Yama is Lord of the Fathers; therefore he owns the hymn (*sūkta-bhāṣa*).

In the triplet 'Run past' (*ati drava* : x. 14. 10-12) the two dogs<sup>a</sup> (are praised). The following (hymn) 'Let them arise' (*ud iratām* : x. 15) is addressed to the Fathers<sup>b</sup>.

उदीरताम् Am<sup>1</sup>, उदीरताम् f, उदीरिताम् b, उदीरितम् kr.

\* Cp. Sarvānukramaṇī: *tycaḥ śvabhāṣā*.

<sup>b</sup> Cp. Sarvānukramaṇī: *udiratām* ..

*pīṭṛyam*.

A 160. But with the following hymn (the seer) proclaims the rite in the burning ground.

There were three Agnis belonging (respectively) to the Fathers,

the Gods, and the Asuras : the two who bear oblations (*havya*) and food offerings (*kavya*) and he who is called Saharākṣas<sup>a</sup>.

उत्तरेण तु hm<sup>1</sup>r<sup>3</sup>, परेष्वेव r.—160<sup>ab</sup> is found in Am<sup>1</sup> only, not in bfr<sup>2</sup>r<sup>5</sup> (nor presumably r<sup>7</sup>).—च चम<sup>o</sup> r, च भ<sup>o</sup> hd, चाम<sup>o</sup> fk, चाम<sup>o</sup> b.—सहरक्षा च नाम यः B, गृह्णन्ति सह A, सहरक्षणा यमः m<sup>1</sup>.

<sup>a</sup> That is, *havyavāhana* is the Agni of the gods; *kavyavāhana*, of the Fathers; and *saharākṣas*, of the demons.

161. Now with regard to these (*tatra*) the (hymn) 'Not him' (*mainam* : x. 16) is (in) praise of the bearer of food offerings (*kavya*). Other (hymns), however, are (in) praise of the divine (Agni), not of this one (connected with the Fathers), nor of the demoniac one (*āsura*).

लेतत्ववाहनसंयुतिः Am<sup>1</sup>, स्वाह कव्यवाहनमेव तु B (तु bfk, च r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>).—देवस्य hm<sup>1</sup>r<sup>3</sup>f, देवस्य br<sup>5</sup>, देवस्य kr.—सुरस्य च Am<sup>1</sup>, सुरस्य तु B.—The end of the *varga* is here marked by ३२ in hm<sup>1</sup>bfk, not in d.

### 33. Story of Saranyū : RV. x. 17.

162. Tvaṣṭra<sup>a</sup> had twin children, Saranyū as well as Trisiras. He himself gave Saranyū in marriage to Vivasvat.

त्रिशिराः सह hm<sup>1</sup>bfk (RV.), (युस) त्रिशिराविह n, सहस्री च ह r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>, (युस) त्रिशिरास ह s (AV.).—सरस्युं rs (RV.), सरस्युं hds (AV.), सरस्युं bfk.

<sup>a</sup> The following story, vi. 162–vii. 6, is quoted in the Nītimañjarī on RV. i. 116. 6 and by Śāyana on RV. vii. 72. 2 as well as AV. xviii. 1. 53 (cp. the quotations from the BD. and the Nītimañjarī in M. M.'s RV.<sup>2</sup> vol. iv, p. 5; cp. vol. iii, p. 11). Kuhn prints the text of the passage in Kuhn's Zeitschrift, vol. i, p. 442. It is also translated by Muir, Original Sanskrit Texts, vol. v, p. 228. Cp. Nirukta xii. 10, 11 on the story of Saranyū, and Roth, Erläuterungen, p. 161. Śāyana also gives a prose version of the story in his introduction to RV. x. 17. Cp. Lanman, Sanskrit Reader, notes, p. 381.

163. Then Yama and Yamī were begotten on Saranyū by Vivasvat. And these two also were twins, but the elder of the two was Yama.

सरस्युं s, सरस्युं br<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, सरस्युं m<sup>1</sup>, सरस्युं f, सरस्युं hd, सरस्युं n.—वज्रति hm<sup>1</sup>rbfkn (Nirukta xii. 10), व्रति ते s.—ती चायुमी hm<sup>1</sup>rbfk, तावयुमी s.—यमावेव MSS. rs, यमी स्वातां s (AV.).—यमः hm<sup>1</sup>rs, यमी bfk. The last pāda in Śāyana (RV.) reads: द्वासां यम्य च वै यमः.—The end of the *varga* is here marked by ३३ in hfk, not in m<sup>1</sup>bd.—The last pāda is repeated in b, not in f.

## 1. Story of Saranyū (continued).

1. Now Saranyū having created, in the absence of her husband, a female similar (to herself) and having entrusted to her the pair (of children), turned herself into a mare and departed.

सद्वा m<sup>1</sup>rs, सद्वा bfk, सद्वा hd, सद्वा ns (AV.), सद्वा r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—मिथुनं MSS. rs, तथुनं s (AV.).—मूत्वापचक्रमे bfkrm, मूत्वा प्रचक्रमे s (cp. Nirukta xii. 10: प्रबुद्धाव), मूत्वापचक्रमे hdr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>m<sup>1</sup>.

2. But Vivasvat, in ignorance (of this), begot Manu on that (substitute). He (Manu) became a royal seer, like Vivasvat in brilliance.

तस्मानमनयन् m<sup>1</sup>bfkrns, तस्मां प्रजनयन् hd.—राजर्विरभवत्तोऽपि Am<sup>1</sup>, राजर्वि-  
रासीत् Bns.

3. When, however, he (Vivasvat) had become aware that Saranyū had departed in the shape of a mare, he quickly went after the daughter of Tvaṣṭr, having turned himself into a horse with similar characteristics (to hers).

विद्याय m<sup>1</sup>br, विद्याय hdr<sup>3</sup>, विजानाय f.—अश्वरूपिणीं hbra (AV.), अश्वसूरी  
fk, आश्वरूपिणीं s.—वाजी MSS. rs, अश्वो s (AV.).—सलक्षणाः m<sup>1</sup>bfkr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>ns, स्वलक्षणाः  
hdr<sup>3</sup>, \*अलक्षणाः r.

4. And Saranyū, recognizing Vivasvat in the form of a steed, approached him for sexual intercourse, and he covered her there.

सरखूय Am<sup>1</sup>, सरखूय Bn, सरखूय s, सरखूय s (AV.).—विदित्वा Am<sup>1</sup>, विद्याय  
Bns.—सुहृत्सुहृत् hm<sup>1</sup>rfs, हरिरूपिणम् b, हरिरूपिणम् r<sup>1</sup>.—मैथुनायोपचक्राम hm<sup>1</sup>r,  
मैथुनायापचक्राम b, मिथुनायापचक्राम r<sup>2</sup>r<sup>6</sup>r<sup>1</sup>, मिनायोपचक्राम fk.

5. Then in their agitation the semen fell on the ground. And the mare, through desire of offspring, smelt the semen.

वेगेन MSS. rs, योगेन s (AV.).—शुकं fkdns, शुक्लं hm<sup>1</sup>s (AV.), शकन् b.—उपा-  
जिघ्रस bfr, उपजिघ्रस hdk, उपजिघ्रति r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>s (AV.).—तक्षुक् रns, तक्षुक् d, तक्षुक् b,  
तक्षुक् f, तक्षुक् hm<sup>1</sup>s (AV.).—The end of the *varga* is here marked by १ in bfk, not  
in hdm<sup>1</sup>.

## 2. Story of Saranyū (concluded). Deities of RV. x. 17.

6. Now from the semen which had just been smelt there came into being two youths, Nāsadya and Dasra, who are praised as 'Āsṛvins'<sup>a</sup>.

आघ्रातम वाक्कुक्कान्तु rnf (\*कु° f), \*माचाकुक्कान्तु b, \*माचासुक्कान्तु h, \*माचा-  
सुक्कान्तु d, \*माचाकुक्का k, आघ्रातमाचाकुक्कं तत् s.—यौ सुताव् hm<sup>1</sup>hs, यौ सुताव् fkr,  
यौ तु ताव् s (AV.), यौ तु तौ r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—वज्रिणाव् hdm<sup>1</sup>bkrns, वाजिणाव् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

\* The quotation ends here in Sāyaṇa (RV. and AV.), but the Nītimajjarī quotes 7<sup>ab</sup> also.

7. Yāska regards this as a story<sup>a</sup> of Vivasvat and Tvaṣṭr together in the couplet 'Tvaṣṭr' (*tvaṣṭā*: x. 17. 1, 2) which has Saranyū for its deity.

दृचे hdm<sup>1</sup>rbsk, तुचे r<sup>6</sup>r<sup>7</sup>.

\* Yāska, who comments on both stanzas 1 and 2 of RV. x. 17, remarks in Nirukta xii. 10: *tatretihāsam ācakṣate*.

8. The two verses (beginning) 'Pūṣan' (*pūṣā*: x. 17. 3<sup>ab</sup>) are addressed to Pūṣan, but the two next (3<sup>cd</sup>) to Agni<sup>a</sup>; even the third (3<sup>e</sup>) may optionally (*vā*) be addressed to Pūṣan; and the other three (stanzas) which follow (4–6) are also<sup>b</sup> (addressed to him).

द्वावापेयाव् r<sup>6</sup>r<sup>7</sup>, द्वाचापेयाव् fk, द्वाचापेयाव् b, द्वौ त्वापेयाव् r, द्वौ त्वापेया  
hd.—पो पौष्णिहस्त्याः परासु याः hm<sup>1</sup>r, पौष्ण पौष्णस्त्याः पौष्णस्त्याः b, पौष्ण  
पौष्णस्त्या परपस्त्रिचः f, पौष्णः पौष्णस्त्यापरसुवः r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.

\* The Sarvānukramaṇī says nothing about the last two pādas of x. 17. 3 being addressed to Agni. <sup>b</sup> The reading of B is somewhat more explicit: 'The third pāda also may optionally be addressed to Pūṣan; the triplet which follows (*pare*) that (third stanza) is addressed to Pūṣan.'

9. But one (stanza) in this hymn (*atra*), which follows the triplet addressed to Sarasvatī (7–9), is (in) praise of the Waters (10), while in the next triplet, 'The drop' (*drapsaḥ*: 11–13), Soma is praised indirectly (*parokṣa*).

सुवषिका hr, तुवषि d, तु तषिका b, तु तषिका r<sup>5</sup>r<sup>7</sup>, तषिका fkr<sup>2</sup>.



10. But the next (stanza), 'Rich in milk' (*payasvati*: 14)<sup>a</sup>, has the waters for its deities or is a benediction. The (next) four<sup>b</sup> (stanzas: x. 18. 1-4) are (in) praise of Death and are applicable (*klpta*) in the funeral (*antya*) ceremony<sup>c</sup>.

अद्देवता<sup>a</sup> hm<sup>1</sup>r, अद्देवता<sup>a</sup> b fkr<sup>2</sup>r<sup>6</sup>r<sup>1</sup>.—वादो वा hm<sup>1</sup>r, वाहः b, वादः fk.—  
मृत्योरखे m<sup>1</sup>, मृत्योरखे hd, मृत्योरखे r, मृत्योः चाती b, मृत्यो शान्ती f.—कुप्ताच्च m<sup>1</sup>r,  
कुप्ताच्च hd, कुप्ताच्च br<sup>5</sup>, क्तिर्मसि f.—The end of the *varga* is here marked by २ in bfk,  
not in hdm<sup>1</sup>.

<sup>a</sup> The correct pratika is *payasvatīh*.  
devatāh; AGS. iv. 6. 10.

<sup>b</sup> Cp. *Sarvānukramaṇī*: *catasro mṛtyu-*  
<sup>c</sup> Cp. below, vii. 15: *antyakarmaṇī*.

### 3. Detailed account of the funeral hymn RV. x. 18.

B 11. The (stanza) 'These' (*ime*: x. 18. 3) prays for long life for those who have escaped death; 'For the living this' (*imaṃ jīvebhyaḥ*: 4) again prays (for it) for them in the ceremony with the barrier (*paridhi*)<sup>a</sup>.

आशास्ते m<sup>1</sup>fk, आशास्ते br.—इमे ज्यो<sup>1</sup>r, इमो ज्यो b, इमे यो m<sup>1</sup>, इमो यो (जीवनं) f.—आशास्ते m<sup>1</sup>kr, अस् f, आशास्ताक् b.—तेभ्यः परिधिर्मसि br, सुतेभ्यः परि-  
कर्मणि fkm<sup>1</sup>.—This śloka is found in B and m<sup>1</sup> only.

<sup>a</sup> RV. x. 18. 4: *imaṃ jīvebhyaḥ paridhīm dadhāmi*; cp. *Sūyāṇa*; AGS. iv. 6. 9.

12. 'As' (*yathā*: x. 18. 5) is addressed to Dhātṛ; the next to Tvaṣṭṛ (6), then with another (7), 'These wives' (*imāḥ*), he (the seer) utters a prayer for the women in the ceremony with collyrium (*añjana*)<sup>a</sup>.

तथैवाञ्जनकर्मणि B, तथा परिधिर्मसि A: the latter reading is probably due to a clerical error repeating the last word of the preceding śloka, which in that case (though occurring in B only) must have been original. The preceding śloka mentions the stanza which refers to the *paridhi*, the present śloka mentions the one which refers to *añjana*.—This śloka is wanting in m<sup>1</sup>.

<sup>a</sup> Cp. RV. x. 18. 7: *imā nārī . . āñjanena sarplṣā saṃ viśantu*; AGS. iv. 6. 11, 12.

13. With the (stanza) 'Rise up, O woman' (*ud īrṣva nārī*: x. 18. 8) the wife ascends (the funeral pyre) after her dead (husband)<sup>a</sup>. The younger brother of the departed, repeating (the stanza), prohibits (her).

मृतं पत्न्यनुरोहति m<sup>1</sup>, मृतं पत्न्यनुरोहति hd, मृतपत्नी तु रोहती r, मृतं पत्नी तु रोहति fk, मृतं पत्नीं तु रोहतीं b, मृतमन्वाद्यरोहति r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—निगद्य m<sup>1</sup>, निगत्वा hdr<sup>3</sup>, निगदात् bfk, निगता r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

\* Had the MS. evidence not been so strongly in favour of *anurohati*, I should have been inclined to adopt the corrected reading of b: *mṛtaṃ patnīm tu rohatīm*, as giving a better construction: 'with RV. x. 18. 8 he prohibits the wife mounting the (funeral pyre of the) dead man'; cp. Ṛgvidhāna iii. 8. 4: *devaro 'avārurukṣantīm ud īrṣveti nivartayet*; and with *rohatiṃ* cp. below, vii. 130: *sūryām ārohatiṃ patnīm*; AGS. iv. 2. 18.

B 14. The Hotṛ ought to perform this rite, should there be no brother-in-law, because a Brāhmaṇa enjoins that (the widow) should not follow the departed (husband)<sup>a</sup>.

This śloka is not found in A, but in B and m<sup>1</sup> only.

\* That is, by burning herself with him on the funeral pyre. On the whole history of *Sati* see Jolly, *Recht und Sitte*, in Bühler and Kielhorn's *Encyclopaedia of Indo-Aryan Research*, vol. ii, part 8, p. 67 ff.; cp. also Lanman, *Sanskrit Reader*, notes on RV. x. 18.

B 15. This law regarding women may or may not apply to the other castes.

In taking the bow (from the hand) of the departed man, one should mutter (the stanza) 'The bow' (*dhanuḥ*: x. 18. 9)<sup>a</sup> for the sake of averting evil. And because these (stanzas) are employed on the burning ground at the funeral ceremony,

The first line of 15 is found in B and m<sup>1</sup> only.—The second line follows the reading of B; the reading of Am<sup>1</sup> is:

शाख्यर्थे च अपत्यस्यां धनुरितुत्तरामुचम् । (अपत्यं r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>, अपत्यं h).

I have preferred the former, as it follows the text of the RV. (धनुर्इत्यादादधानो मृतस्य) and as अस्यां in A seems to make no sense.—यस्यादिता: (=तुषः) B, यस्यादिते (=दुषः) Am<sup>1</sup>: cp. next śloka.—रमशानि चाख्यकर्मणि B, रमशानिष्वख्यकर्मणि सु Am<sup>1</sup> (ष्वख्यं hdm<sup>1</sup>, ष्वख्यं r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>).—The end of the *varga* is here marked by ३ in bfk, not in hd.

\* Cp. AGS. iv. 2. 20.

#### 4. Formulas in which no deity is mentioned.

16. one should state the deity of this triplet (x. 18. 7-9)<sup>a</sup> to be Death (*mṛtyu*). For in the formulas (in which it is) not expressly mentioned<sup>b</sup>, one should state the deity from the ceremony.

तृचक्षास्व r, तृचक्षादी bfk, वृचक्षास्व Am<sup>1</sup>.—देवतां मृत्युर् r, देवता मृत्युर् hdm<sup>1</sup>, देवता मृत्युम् b, देवता मृत्युक् fk.

\* I have preferred the reading *trcasya* to *dorcasya*, because, the deity of stanza 6 having been stated (in 12), the next three stanzas (7-9) have been discussed with reference to their contents (in 12-15). The Sarvānukramapī states RV. x. 18. 7-13 to be *pīṭmedhāḥ*. <sup>b</sup> Cp. note \* on i. 20.

17. When there is lack (of a deity) from the (evidence of the) formula and the ceremony as well, Prajāpati is (the deity)<sup>a</sup>.

Now as to the following four (stanzas: x. 18. 10-13) here, 'Approach' (*upa sarpa*: 10) is addressed to the Earth.

प्रजापतिरसंभवे hm<sup>1</sup>rbfk, प्रजापतिरिदं जगौ r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

\* Cp. Sarvānukramapī on the last stanza of RV. x. 18: *antyā . . prajāpatyā vā sāgniruktā*; on which Śaṅgurusīṣya remarks: *sā cāgniruktā: aprakāśadevatābhidhānā*. See his further discussion on the word *aniruktā* and my explanatory note, p. 183.

18, 19. Their application is in the ceremony of collecting the bones<sup>a</sup> of the departed. Now with the last (stanza) 'In the future' (*praticine*: x. 18. 14) he (the seer) expresses a prayer (in saying), 'As having taken away (my) other days, the Fathers placed (me) in (past) days,

B (so) they also restored me, about to die (*prayantam*), to life in days to come'<sup>b</sup>.

18<sup>cd</sup> follows the reading of Am<sup>1</sup> (°हानि अप° r, °हान्यप° hdm<sup>1</sup>). The reading of B is:

प्रतीचीनं चचं खितामपवृज्योत्तरासु तत् । (°ज्योत्तरासु bfk).

19. अहःसु Am<sup>1</sup>, अहसु fkr<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, अहस b.—दधुर् m<sup>1</sup>, दधुर् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, दधुर् hdrbfk (RV. x. 18. 14: प्रतीचीनि मामहनि . . दधुः).—इत्याशास्ते r, इत्याशास्ते b, इत्याशास्ते f, अज्याशास्ते Am<sup>1</sup>.—तथाशाशिरः r, तथाशाशिरः b, तथाशाशिरः f, समाशिरः hdm<sup>1</sup>r<sup>2</sup>.—मां rf (RV.), मा m<sup>1</sup>bk.—प्रयतः fkr<sup>2</sup>, प्रयतः b, इयतः r, प्रेतः m<sup>1</sup>.—समजीवयन् bfr, ज्यत् k.—19<sup>cd</sup> is found in B and m<sup>1</sup> only.

\* Cp. AGS. iv. 5. 7. <sup>b</sup> This is an attempt to interpret the obscure last stanza of RV. x. 18: *praticine mām ahañi śvāḥ parṇam vyaḥ dadhuḥ*, &c. If the reading of A is taken by itself, it probably means: 'The Fathers, having as it were (*yathā*) taken away (my) other (past) days, have placed me in (future) days.' In that case the additional line of B would look like an explanation of this. I have preferred the reading *dadhuḥ* because it is the form used in the RV. itself.

20. Now the (hymn) 'Turn back' (*ni vartadhvam* : x. 19) is (in praise) of Cows; some regard it as (in praise) of the Waters. The latter hemistich of the first (stanza : 1<sup>st</sup>) is, however, addressed to Agni-Soma<sup>a</sup>.

इतीदं तु A, इतीयं तु m<sup>1</sup>, इदं सूक्तं B. — प्रथमायास्तु Am<sup>1</sup>, प्रथमायास्तु B. — The end of the *varga* is here marked by ४ in hbfk, not in d.

<sup>a</sup> Cp. *Sarvānukramanī*: *āpaṁ gavyaṁ vā . . agniṣomīyo devītyo 'rdharcaḥ*.

### 5. Deities of RV. x. 19-27.

21. The sixth (stanza) is addressed to Indra (x. 19. 6), while in the second both the gods<sup>a</sup> are incidentally mentioned (2). Now the hymn which contains a line of ten syllables<sup>b</sup> (x. 20. 1) is described as intended to avert evil (and) as connected with mind<sup>c</sup> (*mānasa*).

सूक्तमुच्यते Am<sup>1</sup>, सूक्तमुत्तरम् B.

<sup>a</sup> 'Both the gods' (*udhau devau*) is rather vague : the two mentioned in the second stanza are Indra and Agni. The *Sarvānukramanī* makes no reference to the deities of RV. x. 19. 2 and 6.

<sup>b</sup> Meyer, *Ṛgvidhāna*, p. xxviii, thinks this line is here regarded as a whole hymn.

<sup>c</sup> This hymn begins with a single verse instead of a stanza : *bhadrām no api vātaya manaḥ*. The *Sarvānukramanī* remarks : *ādyāḥkapadā, pāda eva vā śāntiyarthāḥ*. On this pāda cp. Oldenberg, *Prolegomena*, p. 511. 21<sup>c</sup> = *Ṛgvidhāna* iii. 8. 6<sup>a</sup>; cp. the whole śloka there :

*daśākṣaram tu śāntiyartham bhadrām na iti saṁsmaret ;  
nītyam japec chucir bhūtā : mānasaṁ vindate sukham.*

22. Now here after two hymns addressed to Agni (x. 20, 21) there follow three addressed to Indra (beginning) 'Where?' (*kuha* : x. 22-24). Now in the last of the hymns to Indra there is one triplet 'Ye two' (*yuvam* : x. 24. 4-6) addressed to the Aśvins.

ऐन्द्रायाम् Am<sup>1</sup>b, ऐन्द्राय f, ऐन्द्राय r.

23. 'Happy' (*bhadrām* : x. 25) is addressed to Soma; 'Forth indeed' (*pra hi* : x. 26) is addressed to Pūṣan. The three following (beginning) 'It shall be' (*asat* : x. 27-29) are addressed to Indra : with the first (27) of these (Indra), being exhilarated, proclaims his deeds ;

पराजयत hm<sup>1</sup>b, पराजयतः r. — मत्तः सन् hm<sup>1</sup>r, मत्तः स r<sup>1</sup>r<sup>4</sup>r<sup>0</sup>, मत्तेन f, मत्तेन k.

24. how he moves among beings, how he rains and protects<sup>a</sup> is told in this hymn with the eight stanzas (beginning) 'Thou becamest' (*abhūr u*: x. 27. 7-14)<sup>b</sup>.

पाति *Am*<sup>1</sup>, वाति *B*.—\*स्मिष्टामिर् *B*, \*स्मिष्टमिर् तु *Am*<sup>1</sup>.—\*भूरिति *Am*<sup>1</sup>, \*भूरिति *B*.

<sup>a</sup> Cp. above, iv. 34: *parās tu kathayanty agniṃ yathā varṣati pāti ca*. <sup>b</sup> The details regarding x. 27 given in this and the following śloka (24-29) are altogether passed over in the *Sarvānukramapī*. This indicates that the mention of details in passages peculiar to *B* cannot be used as an argument to prove that such passages are later additions because unknown to the author of the *Sarvānukramapī*.

25. (The stanza) 'Seven' (*sapta*: x. 27. 15) praises the Maruts, the next stanza (16) praises the Bolt; (the stanza) 'The fattened ram' (*pīvānaṃ meṣam*: 17) adores Agni, Indra and Soma:

मघत स्त्रीति *hdbfk*, मघतः स्त्रीति *r*.—स्त्रीति वज्रम् *A*, पर्वन्वं स्त्रीत्यु<sup>o</sup> *B*.—The end of the *varga* is here marked by ५ in *f* only.

6. RV. x. 27 (continued). RV. x. 28: Dialogue of Indra and Vasukra.

26. (that is) its first hemistich (does so: 17<sup>ab</sup>), while its second one (adores) Parjanya with Vāyu (17<sup>cd</sup>). 'Crying aloud' (*vi krośanāsaḥ*: 18) (praises) Agni, but the next (stanza) Sūrya (19).

धर्चोऽपरस् *B*, धर्चोत्तरस् *Am*<sup>1</sup>.—सूर्यमेव तु *Am*<sup>1</sup>, सूर्यमर्चति *B*.

27. 'These two of mine' (*etau me*: x. 27. 20) and 'This which' (*ayaṃ yaḥ*: 21)—these two (stanzas) are (in) praise of Indra and the Bolt; and 'To every tree' (*vrkṣe-vrkṣe*: 22) (praises) the Bow of Indra. But (in) 'Of the Gods' (*devānām*: 23) the three

27<sup>ab</sup> follows the reading of *hm*<sup>1</sup>*r**b**f**k*; the reading of *r*<sup>1</sup>*r*<sup>4</sup>*r*<sup>6</sup> is:

एता उमौ स्विताविति क्षूयते वज्रमुत्तरा ।

वेङ्गं *bfr*, वेङ्गं *k*, (धनु)विङ्गो *hd*, वेङ्गो *r*<sup>3</sup>, वेङ्गो *m*<sup>1</sup>*r*<sup>1</sup>*r*<sup>4</sup>*r*<sup>6</sup>.

28. bestowers of cold, heat, and rain, Parjanya, Wind (*anila*), and Sun (*bhāskara*), and in the last verse (*pada*: x. 27. 23<sup>d</sup>) both Sun and Wind are praised together.

अन्धे *hm*<sup>1</sup>*r*, अन्धो *b**f**k*.—क्षूयते च पदे *r*, क्षूयते च पदे *b**f**k*, पदे संक्षूयते *hm*<sup>1</sup>*r*<sup>2</sup>*r*<sup>3</sup>*r*<sup>7</sup>.

29. In the (stanza) 'This is thy life' (*sā te jivātuh*: 24) either Indra or Sūrya (is praised). But 'Every other' (*viśvo hy anyah*: x. 28) is a dialogue of the seer and of Śakra (Indra).

वा सूर्य एव वा  $hm^1rb$ , सूर्यश्च एव वा  $fk$ .—विश्वो ह्यन्यसु  $Am^1$ , विश्वो हीत्यच  $bfk$ , विश्वो हीत्यच  $r$ .—संवादः ऋषेः  $hm^1r$ , संवादमृषे  $f$ , संवादो मृषे  $k$ , संवादं मृषेः  $b$ .

30. The even (stanzas) are to be recognized as Śakra's, the other stanzas as Vasukra's<sup>a</sup>.

B The daughter-in-law of Indra<sup>b</sup>, seeing the gods had come, but Śakra had not come

30<sup>ab</sup> follows the reading of B; the reading of  $Am^1$  is:

युग्मा एव तु शक्रस्य चयुग्मा एव तु स्वृषेः । (\*क्रस्त्रायु<sup>1</sup>  $hdm^1$ ).

सुषेह्रस्वा<sup>1</sup>  $r$ , सुषेह्रस्वा<sup>1</sup>  $fk$ , सुषेह्रस्वा<sup>1</sup>  $b$  (इह्रस्वा सुषा<sup>1</sup> S).—\*गताद्देवान्  $r$ , \*गताद्देवा  $m^1$ , \*गतां देवी  $b$ , \*गता देवा  $fk$ .—30<sup>c</sup><sup>d</sup>–32 are found in B and  $m^1$  only.—The end of the *varga* is here marked by ६ in  $bfk$ , not in  $m^1$ .

<sup>a</sup> Cp. Sarvānukramaṇī: *indrasya yujah, śiṣṭā ṛṣeḥ*; Ār.śnukramaṇī x. 12: *indro yujām ṛcām ... śiṣṭānām vasukrah*. <sup>b</sup> Cp. Ār.śnukramaṇī x. 11: *indrasnuṣā vasukrasya patnī*; Sarvānukramaṇī: *indrasya snuṣā*.

## 7. Deities of RV. x. 30–33.

B 31. to the sacrifice, addressed (him) in the third person (*parokṣavat*)<sup>a</sup> (saying): 'My father-in-law has not come; should he come, he would eat grain and would drink Soma<sup>b</sup>.'

यज्ञं  $m^1bfk$ , यज्ञे  $r$ .

<sup>a</sup> Cp. Sarvānukramaṇī: *indrasya snuṣā parokṣavad indram āha*. This is clearly based on 30<sup>c</sup> and 31<sup>a</sup>, both found in B only. <sup>b</sup> Cp. RV. x. 28. 1: *mama .. śvāturo nā jagāma: jakṣiyād dhānā uta somaṃ papīyāt*.

B 32. The Bolt-bearer on hearing this speech of hers, came that very moment, and standing on the northern altar (*uttarā vedi*), said aloud: 'He bellowing loud' (*sa roruvāt*: x. 28. 2).

चयादेव  $m^1b$ , चयादेव  $k$ , चयादेव  $f$ , चयादेव  $r$ .—वेद्यामुत्तरस्थाम्  $m^1r$ , वेद्या-मत्तरस्थाम्  $f$ , वेद्याः त्तरस्थाम्  $b$ .

33. In the praise of Waters (beginning) 'Forth to the gods' (*pra devatra*: x. 30) the Middle Agni is praised by the name of

‘Child of Waters’ (*apāṃ napāt*) with the third and the fourth (stanza).

तृतीयया  $hm^1r$ , तृतीयया  $b$ , तृतीययां  $fk$ . — चतुर्थी  $hm^1rbf$ , चतुर्थी  $k$ . — सुतो  $hm^1r^3B$ , सुतिः  $r$ .

34. Now (the hymn) which (begins) ‘Hither’ ( $\tilde{a}$ : x. 31) is addressed to the All-gods; the one next to that, ‘Forth’ (*pra*: x. 32), is addressed to Indra. One (stanza) ‘Onward me’ (*pramā*: x. 33. 1) is addressed to the All-gods; the following couplet ‘Together me’ (*saṃ mā*: 2, 3) is addressed to Indra.

एति  $hm^1f$ , एती  $b$ , एदी  $k$ , प्रति  $r$ . — वैश्वदेवं तु  $Am^1$ , वैश्वदेवं तत्  $B$ . — उत्तरम्  $Am^1$ , उत्तरम्  $B$ . — सं मेतिह्यो  $hm^1rbfk$ , तस्मात्स्वेह्यो  $r^1r^4r^6$ . — वृषः  $m^1rbfk$ , वृषः  $hr^3$ .

35. The following two (stanzas) adore Kuruśravaṇa Trāsadaśyava (x. 33. 4, 5)<sup>a</sup>. On the death of king Mitrātithi, the seer with the following

अर्चतः  $b$ , अर्चनाः  $r^2r^5r^7$ , अर्चन्त  $fk$ , अर्चन्ति  $Am^1$ . — परे द्वे  $hm^1rbfk$ , पराः वद्  $r^1r^4r^6$ . — चासदस्त्वम्  $hm^1r$ , चासदस्त्व  $bfk$ . — तन्नपातम्  $hm^1b$ , तन्नःपातम्  $fk$ , तं नपातम्  $r$ . — The end of the *varga* is here marked by ७ in  $bfk$ , not in  $hdm^1$ .

\* Cp. Sarvānukramaṇi: द्वे कुरुश्रवाणस्य चासदस्त्वस्य दानसुतिः ।

### 8. The hymn of Dice: x. 34. Deities of RV. x. 35-44.

36. four<sup>a</sup> (stanzas beginning) ‘Of whom’ (*yasya*: x. 33. 6-9) consoled his (Mitrātithi’s) grandson Upamaśravas<sup>b</sup>. The hymn which (begins) ‘The lively’ (*prāvepāḥ*: x. 34) is called the praise of Dice.

प्रविषा इति  $bfkr$ , प्रविषा मेति  $hdm^1$ . The Sarvānukramaṇi has the former *prafika*.

<sup>a</sup> Another instance of *caturbhiḥ* = *catasrbhiḥ*. <sup>b</sup> *Tan-napātam* from 35. Cp. RV. x. 33. 7: *upamaśravo napāt mitrātithi* *thi*. See also Sarvānukramaṇi: *myte mitrātithau ājñi . . ṛṣir upamaśravasaṃ putram asya (kuruśravaṇasya) vyāśokayat*.

37. Here the twelfth (stanza) praises the Dice, the ninth, the first, and the seventh (x. 34. 1, 7, 9, 12).

A The thirteenth<sup>a</sup> praises tillage (13) and admonishes the gambler.

But the remaining (stanzas) blame the Dice<sup>b</sup>. Two (hymns

beginning) 'They are awake' (*abudhram*: x. 35, 36) are addressed to the All-gods.

अवाचान् hdm<sup>1</sup>s, तवाचान् bfr<sup>2</sup>r<sup>1</sup>s. —37<sup>a</sup> in Sāyana reads: अथ द्वादशवाचसीति.—  
नवम्यावाच हm<sup>1</sup>rss, \*वाच B.—वानुवाचसि hm<sup>1</sup>r, वानुवाचसि s. —137<sup>ed</sup> (अथोदयो  
&c.) is found in hdm<sup>1</sup>rss only, not in bfr<sup>2</sup>r<sup>1</sup>s. —अवांसु शेषा निन्दन्ति hdm<sup>1</sup>, अवांसु  
शेषानिन्दन्ति r, अवांसु शे<sup>o</sup> r<sup>5</sup>, अवांसु शेषानिन्दन्त्य<sup>o</sup> f, अवांसुत् शेषां निन्दन्त्य<sup>o</sup> b.

\* The first four pādas of 37 are quoted by Śaṅgurusīṣya, while the fifth is expanded by him as follows: *śiṣṭābhir navabhis tv akṣāḥ kṛtvaś caiva nindante*. Sāyana also quotes these lines in his introduction to RV. x. 34; cp. var. lect. in M. M., RV.<sup>2</sup> vol. iv, p. 11.

<sup>b</sup> The Sarvānukramanī gives no details as to the deities of RV. x. 34, simply remarking: *akṣakṣiprasamsā cākṣakṣitavanindā ca*.

B 38. Some consider the praise at the end (*para*), 'Of the great Agni' (*maho agneḥ*: x. 36. 12–14), to be addressed to Savitr; the teachers Śaunaka, Yāska, and Gālava (consider) the last (14) stanza (to be such)<sup>a</sup>.

This śloka is not found in A, but in B and m<sup>1</sup> only.

\* There is no reference in the Sarvānukramanī to the last three stanzas of RV. x. 36; nor does the Nirukta mention them.

39. 'Obeisance' (*namah*: x. 37) is addressed to Sūrya, 'In this' (*asmin*: x. 38) to Indra. But (the deities) who are praised in the sixth (stanza) of the hymn to Sūrya (x. 37. 6) are incidental; at the end of this (*atra*) hymn there is a couplet addressed to the All-gods (x. 37. 11, 12)<sup>a</sup>.

सौर्यमिन्द्रम् m<sup>1</sup>kr, सौर्यमिन्द्रम् bhd, सौर्यमिन्द्रम् f. —यव्या तु याः सुताः m<sup>1</sup>r, यव्या तु याः सुताः hd, यव्यां तु संसुता b, यव्यां तु संसुतः kr<sup>2</sup>r<sup>5</sup>,<sup>7</sup>, यव्यां तु संसुत f. —निपातिनीक्षाः hdx, निपातिनी ताः m<sup>1</sup>, निपातिनीक्षाः B. —सूक्तास्ते B, सूक्तास्त्वो Am<sup>1</sup>. —वैश्वदेवो B, वैश्वदेवो Am<sup>1</sup>. The form वैश्वदेव, though used in the Nirukta, is found in no other passage of the BD., while वैश्वदेव is extremely common. It may be due here to the end of the preceding word in A: सूक्तास्त्वो.

\* There is no reference in the Sarvānukramanī to the deities of RV. x. 37. 6, 11, 12.

40. Now there are three hymns addressed to the Aśvins (beginning) 'Which' (*yaḥ*: x. 39–41), and there are (three) addressed to Indra (beginning) 'As the archer far' (*asteva su*



*pra* : x. 42-44), but in a hemistich (11<sup>ab</sup>) of the last stanza of the Indra hymns (42-44)<sup>a</sup> Brhaspati<sup>b</sup> is praised.

बीशि ऐद्वा° r, बीशिद्वा° hdbfk. — °त्तमायासु सतोऽर्धर्चे° r, °त्तमायासु सतो  
र्धर्चे° k, °त्तमायासु सतोऽर्धर्चे° fr<sup>5</sup> (या: r<sup>6</sup>), °त्तमायासु सतो र्धर्चे° b, °त्तमायासु र्धर्चे° तु  
Am<sup>1</sup> (स्वर्ध° hdm<sup>1</sup>). — 40<sup>cd</sup> and 41 in m<sup>1</sup> come after 48 (at the end of the story of Ghosā). —  
The end of the *varga* is here marked by ८ in bfk, not in hdm<sup>1</sup>.

<sup>a</sup> That is, in the last stanza of each of these three hymns, that stanza being a refrain.

<sup>b</sup> The Sarvānukramanī does not mention Brhaspati in the refrain of RV. x. 42-44.

### 9. Deities of RV. x. 45, 46. Story of Ghosā.

41. The two following (hymns), 'From heaven' (*divas pari* : x. 45, 46), are addressed to Agni, but with the last hemistich of the former (x. 45. 12<sup>cd</sup>) Heaven and Earth (12<sup>e</sup>) and the All-gods : 12<sup>d</sup>) are praised in the respective verses (*pacchah*)<sup>a</sup>.

°त्तमेन तु B, °त्तमा तु या Am<sup>1</sup>. — पक्षो Bhm<sup>1</sup> i<sup>3</sup>, पक्षा° r.

<sup>a</sup> The Sarvānukramanī makes no mention of this hemistich.

B 42. <sup>a</sup> Ghosā, daughter of Kakṣīvat, was disfigured by an evil disease. In the days of old she remained in her father's house for sixty years.

षष्टि° fm<sup>1</sup>, षष्टि° bk<sup>rn</sup>. — 42-48 are not found in A, but in B and m<sup>1</sup> only.

<sup>a</sup> The following story (42-47) is quoted in the Nīlīmāñjarī on RV. i. 117. 7. — The author here goes back to the Aśvin hymns (39-41) mentioned in 40.

B 43. She fell into great grief (thinking), 'Without son or husband I have reached old age in vain ; I (will) therefore resort to the Lords of Light (*śubhaspati*).

महतीं चिन्तां fm<sup>1</sup> bn, महती चिन्ता r, महती चिन्ता k. — प्रपद्ये हं m<sup>1</sup> rn(g), प्रपद्ये ह  
b, प्रपद्यो हं fk, प्रपद्याहं n.

B 44. Since my father, by propitiating them, obtained youth, long life, health, power, poison for slaying all beings,

यद्येती m<sup>1</sup> rn(g), यद्येती fk, यद्यान्ती b, तद्येती n. — मामकस्तात m<sup>1</sup> bfk<sup>rn</sup>(g),  
मामकी तात n. — आराध्यावाप r, आराध्यावाय b, आराधावय fk, आराध्विवय m<sup>1</sup>,  
आराध्विवात n, आराध्व प्राप n(g). — भूतहवने fkr, भूतवने m<sup>1</sup> br<sup>5</sup>. — विषम् m<sup>1</sup> fkr,  
धियम् r<sup>6</sup>, धिपम् b. — 44<sup>cd</sup> (आयुरा° &c.) omitted in n.

B 45. I, his daughter, (would obtain) beauty and good fortune, if to me also were revealed formulas in which the Aśvins shall be praised\* by me.'

रूपवत्तां च  $rn$ , रूपवतां च  $b$ , रूपता वैव  $f$ , रूपता वैव  $m^1k$ .—प्राहुः MSS. and  $r$ , सिद्धाः  $n$ .—ये स्तोष्येते  $bfn$ , यो स्तोष्येते  $m^1$ , येः स्तोष्येते  $r$ .—मयाश्विनी  $bfn(g)$ , मयाश्विनी  $kn$ .—The end of the *varga* is here marked by  $Q$  in  $bfn$ , not in  $m^1$ .

\* Owing to the dropping of *visarga* before *st* in the MSS. the reading is ambiguous, *yai stōsyete* or *yais tōsyete*; but the future being more appropriate than the present and the verb *stu* being constantly used with reference to deities, but never *tus*, I feel no doubt that *stōsyete* is the form intended (cp. 46: *stutau* . . *asūnau* . . *prītau*).

#### 10. Story of Ghōṣā (concluded).

B 46, 47. As she reflected thus, she saw the two hymns 'Your encircling' (*yo vām pari*: x. 39, 40). The two divine Aśvins being praised, were pleased. Entering her organ (*bhaga*) they made her ageless, free from disease, and beautiful (*subhaga*). They gave her a husband and the sage Suhastya as a son.

46. सुक्ते द्वे यो वां परि  $m^1n$ , सुक्तांति द्वे यो वां परि  $fk$ , सुक्तानि वीक्षि घोषा  $r$ , सुक्तानि वीक्षि घोषा  $b$ .—मगात्तरम  $m^1bfn(g)$ , मगात्तरे  $n$ .

47. विजरागोमां  $rn(g)$ , विजरांरोगा  $k$ , विजरांरोगा  $bf$ , विजरांरोगा-  $m^1$ , विजरांरोगा  $n$ .—सुभगां  $m^1rn$ , सुभगाम्  $fk$ , सुभगाम्  $b$ .—सुहस्त्यं च सुतं  $rn$ , सुहस्त्यश्च सुतं  $f$ , सुहस्त्यं स्वसुतं  $m^1$ , सुहस्त्यसुतं  $b$ .—सुनिम्  $m^1bfn$ , सुनेः  $n$ , मनोः  $r^6n(g)$ .

B 48. What the 'Nāsatyas' by means of their two winged steeds (*suparnābhyām*)\* gave to Ghōṣā, daughter of Kakṣīvat, is proclaimed by the (stanzas), 'Not of that' (*na tasya*: x. 40. 11) (and) 'Of her that grows old at home' (*amājuraḥ*: x. 39. 3).

इददुक्तं  $m^1bfn$ , इददुक्ती  $r$ .—यन्नासत्येति  $m^1br$ , यं नासत्येति  $f$ , ये नासत्येति  $kr^2$ .—कीर्त्येति  $m^1bfn$ , कीर्तिंति  $r$ .—काशीवती  $r$ , काशीवता  $fk$ , कशीवता  $m^1b$ .—न तस्मान्माशुरो नया  $f$ , न तस्मान्माशुरो नया  $m^1$ , न तस्मां माशुरो नया  $kr^2r^6r^7$ , न तस्मान्माशुरो नया  $b$ , तथा इददुरोवसा  $r$ : this reading must be a conjecture of Mitra's; for according to his note (p. 197, note <sup>6</sup>) his A MSS. ( $r^1r^3r^4r^6$ ) do not contain the passage, and his three B MSS. ( $r^2r^6r^7$ ) have the reading न तस्मां माशुरो नया. This is the only BD. passage in which I have found evidence of a reading in  $r$  which has no MS. authority.

\* This is probably meant to express that the Aśvins granted Ghōṣā's prayer at once.

49. There was an Asurī, daughter of Prajāpati, Vikunṭhā by name. She, desiring a son like Indra, performed very severe austerities<sup>a</sup>.

देवकी hm<sup>1</sup>fk, देखती r (रखती S).—सुमहत्तपः hm<sup>1</sup>rk, सुमहत्तमः f, सुमहत्तपः b.—The end of the *varga* is here marked by १० in f only. It would have been more natural after the preceding śloka, but the beginning of a story need not coincide with the beginning of a *varga*. By this division the tenth and the eleventh *vargas* contain four ślokas each.

<sup>a</sup> Cp. Sarvānukramaṇī: *vikunṭhā nāmāsurīṇḍratulyaṃ putram ichantī mahat tapas tepe*.

### 11. Story of Indra Vaikunṭha.

50. She then obtained from Prajāpati her desires (in the form of) various boons. And Indra himself was born of her<sup>a</sup>, as he wished to slay the Daityas and Dānavas.

कामोक्षे f, कामाक्षे k, कामाक्षे m<sup>1</sup>, कामां क्षे h<sup>1</sup>d, कामा क्षे b, कामं क्षे 1<sup>1</sup>r<sup>1</sup>r<sup>6</sup>.—विबिधान् वरान् m<sup>1</sup>b<sup>1</sup>fk, सुमहत्तपाः A (probably an erroneous repetition of the end of the preceding line).—तस्यां hdm<sup>1</sup>rb, तस्यान् fk(S).

<sup>a</sup> Cp. Sarvānukramaṇī: *tasyāḥ svayam evendraḥ putro jājñe*.

51. Once he was engaged in battle with the Dānavas. Of them he slew nine nineties<sup>a</sup> and seven groups of seven.

एकदा दानवेः h<sup>1</sup>dfk, एकदानवेः m<sup>1</sup>, एकस्य दानवेः br<sup>1</sup>r<sup>1</sup>r<sup>6</sup>: the reading of h<sup>1</sup>dfk is the more probable, because the one दा would easily drop out before the other (as in m<sup>1</sup>), and to write एकस्य would be an obvious way of replacing the lacking syllable.—समसज्यतः b, समसज्यते fk, समसज्यत r, समसज्यति hdm<sup>1</sup>.—तेषां hm<sup>1</sup>r, तेषां b<sup>1</sup>fk.—सप्त-कान् B, सप्तधा Am<sup>1</sup>.

<sup>a</sup> With *jaghāna teṣāṃ navatīr nava*, cp. RV. i. 84. 13: *jaghāna navatīr nava*; the latter words recur in Mahābhārata, ii. 24. 19 (see Hopkins, JAOS, xxii, p. 389). Cp. BD. vi. 51, 115.

52. Having shattered with the might of his arm their citadels of gold, silver, and iron, (and) having slain all (of them) in their respective spheres (*yathāsthānam*), as arrayed on earth and in the other (two worlds).

मित्रा r, मित्रा hdm<sup>1</sup>b, जित्रा fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—खबाङ्ग° hm<sup>1</sup>r, खबल° bfk.—हेम-  
रीष्यायसीः Bm<sup>1</sup>, हेमरीष्यायसीः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, हेमरीष्यायसी hd.—हत्वा hdrfk, हित्वा b.—  
पृथिव्यादिदिव° hdm<sup>1</sup>bfk, पृथिव्यादिदिव° r. Mr. A. B. Keith suggests the very neat  
correction पृथिव्यां दिव्य° (i.e. diviṣva°) owing to पृथिव्यां and दिवि in 53. I have,  
however, retained the reading given in the text, because no MS. has an anusvāra, because  
व्यवस्थित is used in an analogous passage (vi. 111, 112), and the distributive sense of यथा  
in यथास्त्रान् is well explained by the आदि in पृथिव्यादि.—52<sup>d</sup> is wanting in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

53. On earth he exterminated both the Kālakeyas and the  
race of Puloma, the archers, and in heaven the notorious (tān)  
offspring of Prahlāda.

युतादयामास hdm<sup>1</sup>, युक्ता° r, युतादयस्तवान् b, युक्तादयस्तवान् r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, युदयन्  
सर्वान् fk.—मृहाद्° fkr, मृहाद्° m<sup>1</sup>b, मृहाद्° hd.—दिवि Am<sup>1</sup>, अपि r, अवि b; fk omit  
two syllables in the last pāda: मृहादतनयि.—This śloka in B comes after 55, but it is  
evidently in the right place here. Owing to this transposition the end of the *varga* is  
marked by ११ in bfk after the next śloka (54); it is not marked at all in hdm<sup>1</sup>.

## 12. Story of Indra Vaikuṇṭha (continued).

54. Having obtained sovereignty among the Daityas (and)  
puffed up with pride by reason of his might, he began to harass  
the gods, being infatuated by the craft of the Asuras.

राज्यं प्राप्य hm<sup>1</sup>fk, राज्यं प्राप r, राक्षिष b.—This and the following śloka are  
omitted in r<sup>1</sup>r<sup>3</sup>r<sup>6</sup>.

55. Now while they were being harassed by that same Asura  
of unlimited power, they fled for succour to Saptagu, most excellent  
of seers, in order that (the latter) should admonish him (Indra)<sup>a</sup>.

बाध्यमानास्तु hdm<sup>1</sup>, बाध्यानास्तु b, बाध्यमानास्तु r, बाधिमानास्तु f, बाधिमानास्तु k.—  
तेनापि bfk, ते सर्वं m<sup>1</sup>, ते सार्धम् hd.—तत्प्रबोधाय r, तत्प्रबोधाय b, तत्प्रबोधाय fk,  
तत्प्रबोधाय hdm<sup>1</sup>.

<sup>a</sup> Cp. *sa buddhvā cagātmanam* in 57.

56. Now the seer called Saptagu was a dear friend of his, and  
(so) he praised him with the (hymn), 'We have grasped' (*jagr̥bhma* :  
x. 47)<sup>a</sup>, as he took him by the hand.

स धैरम् hm<sup>1</sup>r, स एणम् bk, स एतम् f.

<sup>a</sup> Cp. *Sarvānukramapī*: *jagr̥bhma* . . *saptagur vaikuṣṭham indram tuṣṭāva*.

57. Then he coming to (*buddhvā*) himself (and) rejoiced at the praise of Saptagu, praised himself with the three<sup>a</sup> (hymns) 'I was' (*aham bhuvam* : x. 48-50);

ततः स  $hm^1rb$ , ततस्तु  $fkr^2r^6r^7$ .—बुद्धा  $r$ , बुधा  $fk$ , बुधा  $hdm^1$ , बुता  $b$ .—गुष्टावाहं  $hm^1bf$ , गुष्टाव वाहं  $r^2r^6r^7$ , गुष्टाव वाहं  $k$ .

<sup>a</sup> Cp. *Sarvānukramanī* on RV. x. 47: *sa saptagustutisaṃhr̥ṣṭa ātmānam uttarais tribhis tuṣṭāva*.

58. proclaiming his deeds, which he performed in days of yore, and how he made king Vyāmsa of Videha lord of Soma<sup>a</sup>—

यथाकरोत्स  $Am^1$ , यथाकरोत्स  $br$ , यथाकरोत्स  $fk$ .—व्यंसं  $hdm^1fr$ , व्यंसं  $r^1r^4r^6$ , व्यंश  $k$ .—सोमपतिं  $hm^1r$ , सोमपतिर्  $r^1r^4r^6$ , सो उपतिं  $b$ , सो उपति (गुप)  $fk$ , सोमपतिं  $r^6$ .—The end of the *varga* is here marked by १२ in  $bfk$ , not in  $hdm^1$ .

<sup>a</sup> There seems to be no distinct reference to any such myth in these three hymns.

### 13. Story of Indra Vaikuṇṭha (concluded). Story of Agni and his brothers: RV. x. 51-53.

59. by the curse of Vasiṣṭha he in former days had become king of Videha, and by the favour of Indra he sacrificed with sessions (*sattrā*) on the Sarasvatī and others<sup>a</sup>—

वेदेहो  $hm^1$ , वेदेहं  $r^3$ , विदेहो  $b fkr$ .—इति च  $Am^1$ , इति स  $b fkr$ .—सारस्वतादिभिः  $hm^1rfk$ , सास्वतो दितिः  $b$ .

<sup>a</sup> This stanza gives a parenthetical explanation about Vyāmsa, the construction running on from 58 to 60. The curse of Vasiṣṭha, it appears, relegated Vyāmsa to a remote Eastern region (Tirhut) beyond the pale of orthodox Brāhmanism, but the favour of Indra afterwards enabled him to perform sacrifices on the Sarasvatī and so to become a 'lord of Soma,' like himself (*somapati* being an epithet of Indra).

B 60. and (praising) his great power and his injury to foes, and his sovereignty among all men and his lordship in the worlds; but in the (stanza) 'Forth to your great' (*pra vo mahe* : x. 50. 1) his own imperishable might.

शक्तिमन्तां  $r$ , शक्तिमत्तां  $b$ , शक्तिमत्तां  $m^1fk$ .—व्यपाक्रियान्  $b$ , व्यपाक्रिया  $f$ , व्यपाक्रिया  $m^1$ , व्यपाक्रिया-  $r$ .—गुपु सर्वेषु  $Am^1$ , विष्णुबोके  $fkr$ , विष्णुबोके  $b$ .—आत्मनो  $Am^1$ , आत्मने (वा)  $B$ .—वीर्यमव्यय-  $hm^1r^3$ , वार्यव्ययम्  $f$ , वार्यव्ययम्  $b$ , वार्यव्ययम्  $r$ .

61. <sup>a</sup> When the brothers <sup>b</sup> Vaiśvānara, Agni Gr̥hapati and Yaviṣṭha, Pāvaka, and Agni Sahasṛsuta <sup>c</sup> had been shattered by the Vasaṭ call,

आतुवर्षी b, आतुवर्षी hdm<sup>1</sup>r<sup>3</sup>r<sup>2</sup>, आतुवर्षी (cp. v. r. vii. 116: वर्षी: and वार्षी) fk, आतुवर्ष n, अपी च rp, अपी तु r<sup>6</sup>r<sup>7</sup> (आतुषु S).—सहस्रुते b, स सुते p, सह सुते fk, सह सुतो hdm<sup>1</sup>r<sup>3</sup>r<sup>2</sup>, सहस्र सुते r<sup>6</sup>, सहस्र: सुतो r, स्थितेयुते n.

<sup>a</sup> The following passage (61-81<sup>ab</sup>), as quoted by an old MS. (p) of Śaṅguruṣiṣya (p. 184) on RV. x. 51, has been published by me in the JRAS., 1894, pp. 11-22. Parts of the story are also quoted by the Nītimāṣjari on RV. x. 51. 8. Cp. Sūyana's introduction to RV. x. 51 (with var. lect. in M. M., RV.<sup>2</sup> vol. iv, p. 16). <sup>b</sup> My expectation, expressed in the JRAS., p. 19, that when more MS. material had been collated, the correct reading of the text of the BD. would prove to be *bhrātṛṣv agnau*, is here confirmed. Only one letter (s) of that reading is wanting in the MSS., and if we take into consideration the reading of the Sarvānukramanī (which borrows a whole pūda and three syllables without alteration: *vasatkāreṇa vṛkṣeṣu bhrātṛṣu*), not a single letter is wanting. <sup>c</sup> Judging by the story in TS. ii. 6. 6, one would expect the names of three brothers only; but here we have five: Vaiśvānara, Agni Gr̥hapati, Agni Yaviṣṭha, Agni Pāvaka, and Agni Sahasṛsuta (shortened for the sake of metre to the compound form Sahasṛsuta). The last four are mentioned together in the Sarvānukramanī on RV. viii. 102: *agnih pāvakaḥ, sahasaḥ sutayor vāgnyor gr̥hapati-yaviṣṭhāyor vāgnyatarāḥ*; according to Śaṅguruṣiṣya, Agni Gr̥hapati and Agni Yaviṣṭha are *sahonāmnaḥ putrau*.

62. Agni Saucika departed from the gods, so a Vedic text (relates). He on departing entered the seasons, the waters <sup>a</sup>, (and) the trees.

अपचक्राम Bn, अनिचक्राम Am<sup>1</sup>.—देवेभ्यः B, सीचीको Am<sup>1</sup>.—सीचीकोऽपिर् BS, मयादपिर् Am<sup>1</sup>p.

<sup>a</sup> Cp. Sarvānukramanī: *sauciko 'gnir apah praviṣya*.

63. Then the Asuras appeared, when Agni the oblation-bearer had vanished. The gods, having slain the Asuras in fight, looked about in quest of Agni.

वी MSS., ऽस्मिन् n.—वेचन्त br, वेचन्त hdm<sup>1</sup>, वेचत f, वेचन्त p.—देवा हत्वा-सुरान् hdm<sup>1</sup>, हत्वा सर्वान्सुरान् b.—युधि hrm<sup>1</sup>p, मृधे fbn.—The end of the *varga* is here marked by १३ in hm<sup>1</sup>, after the preceding line in b, not at all in dfk.

#### 14. Story of Agni's flight (continued).

64. Now Yama and Varuṇa <sup>a</sup> espied him from afar. Both of them, taking him with them, went to the gods.

वरुणश्चान्वपश्यताम्  $hm^1rf$ , वरुणश्चैव पश्यताम्  $n$ , (यमे मीमा)वरुणौ चान्वपश्यताम्  $b$ .—उमावेनं  $Am^1p$ , उमौ चैनं  $bn$ .

\* On Varuṇa's powers of vision, cp. above, iii. 134.

65. On seeing him the gods said: 'O Agni, bear our oblations, and accept boons<sup>a</sup> from us; do thou, O brilliantly shining one, attend upon us;

B do thou thyself graciously make the paths trodden by the gods easy to traverse.'

दृष्ट्वा देवास्त्विनं  $hdrp$ , दृष्ट्वास्त्विनं  $m^1$ , देवास्त्विनम्  $bn$ , देवाः चैनं  $fk$ .—वरं  $Am^1$ , वरान्  $np$ , वरा  $b$ , वरं  $f$ , (वह)न्  $k$ .—चाक्षन्तम्  $hm^1np$ , चाक्षन्तम्  $b$ , चाक्षानः  $fk$ , मन्तश्च  $r$ .—देवयानान्  $m^1$ , देवयानात्  $f$ , \*यानात्  $k$ , देवयानां  $bn$ .—सुगान्यथः  $fm^1n$ , सुगान्यथः  $b$ .—The third line of 65 is found in  $b f k m^1 n$ , but not in  $hdr$ .

\* The reading *varān* seems preferable to *varam*, because several boons are asked by Agni (73. 74), and especially because the expression *sarvān eva varān daduḥ* is used in 76.

66. Agni then answered them: 'What all ye gods have said to me I will do; but let the five races enjoy my priesthood'<sup>a</sup>—

\*चाच तानपिर्  $hrbk$ , \*च तदाभिस्तान्  $p$ .—विश्वे देवा  $m^1rbfk n$ , विश्वानरा<sup>o</sup>  $r^1r^4r^5$ , विश्वे ब्रूत  $hdr^3$ , विश्वे कूत  $p$ .—यदूच माम्  $b$ , यदथ मा  $fk$ , यदाथ माम्  $m^1$ , यदात्य माम्  $r$ , \*य दातुं मा  $r^1r^4r^5$ , यथात्त माम्  $p$ , यथाक्रमात्  $hdr^3$ , प्रयच्छत  $n$ .—युषस्तां तु  $Am^1p$ , युषस्तां च  $B$ .—होचं  $hdm^1r^3pB$ , होचं  $r$ .

\* Cp. RV. x. 53. 5: *pañca janā mama hotraṃ juṣantām*.

67. now the fire at the entrance of the shed (*śālāmukhya*), that which is brought forward (*pranīta*)<sup>a</sup>, the son of the Lord of the House<sup>b</sup>, the northern and the southern fire, these are held by tradition (*smṛta*) to be the five races.

शाखामुख्यः  $hdm^1r^3bp$ , शाखामुख्यः  $fk$ , शाखामुख्यः  $r$ .—The end of the *varga* is here marked by १४ in  $b f k$ , not in  $hdm^1$ .

\* That is, the Ābhavaniya fire.

<sup>b</sup> That is, the Gārhapatya fire.

### 15. The meaning of *pañca janāḥ*.

68. Men, Fathers, Gods, Gandharvas, Serpents, Demons<sup>a</sup>;

B (or) Gandharvas, Fathers, Gods, Asuras, Yakṣas (and) Demons<sup>b</sup>:

मनुष्याः पितरो hm<sup>1</sup>r, मनुष्याः यश्वो bfk.—यश्वराक्षसाः m<sup>1</sup>bf, (असुरा) राक्षसा-  
क्षसा p.—68<sup>ed</sup> is found in m<sup>1</sup>bfk, but not in hd, nor is it mentioned in r.

\* The last two are probably meant to form one group so as to make five altogether.

<sup>b</sup> This alternative list represents the opinion of 'some' quoted in Nirukta iii. 8 (on RV. x. 53. 4) except that the Yaksas are there omitted: *gandharvāḥ pitaro devā asurā rakṣasāṁśiitye* etc. (Cp. JRAS., 1894, p. 20.) Here also the last two, Yaksas and Rākṣasas, are meant to form one group. The two lists in 68<sup>ab</sup> and 68<sup>ed</sup> have four classes in common: *pitarāḥ, devāḥ, gandharvāḥ, rākṣasāḥ*; but for *manuṣyāḥ* and *uraḡāḥ* in the first we have *yakṣāḥ* and *asurāḥ* in the second.

69. Yāska<sup>a</sup> and Aupamanyava state these to be the five races. Śākaṭāyana thinks they are the (four) castes with the Nisādas as a fifth.

यास्कोपमन्यवैतान् hdx, यास्कोयमन्यवैतान् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>m<sup>1</sup>, यास्कोयमन्यवैतान् x,  
यास्कोपमन्यवैतान् p, यास्कोयमन्यवैतान् b.

\* In Nirukta iii. 8, Yāska does not give his own opinion, but states the view of some (above, 68, note <sup>b</sup>) which is practically the same as that of 68<sup>ed</sup>; while what he states to be Aupamanyava's opinion is that attributed to Śākaṭāyana in 69<sup>ed</sup>. The opinion of the AB. iii. 31. 5 is nearly identical with that given in 68<sup>ab</sup> (the *rākṣasāḥ* being omitted): *devāḥ, manuṣyāḥ, gandharvāṣurasāḥ, sarpaḥ, pitarāḥ*; see Roth, Erläuterungen, p. 28.

70. Śākapūṇi, however, thinks they are the (four) priests (*ṛtvij*) and the institutor of the sacrifice (*yajamāna*).

B Those (priests) they call 'Hotr,' 'Adhvaryu,' 'Udgātṛ,' and 'Brahman.'

यजमानं च b, यजमानस्य hdm<sup>1</sup>r<sup>1</sup>fkp.—०ध्वर्युस्योद्गा० m<sup>1</sup>, ०ध्वर्युस्य उद्गा० fkr<sup>2</sup>,  
०ध्वर्युर्यो० b.—ब्रह्मा चेति m<sup>1</sup>, ब्रह्मये तान् b, ब्रह्मये तान् fkr<sup>2</sup>.—वदन्ति तान् m<sup>1</sup>, वदति  
तान् b, वदति तान् fkr<sup>2</sup>.—70<sup>ed</sup>-72 are found in b<sup>1</sup>fk<sup>2</sup>m<sup>1</sup>, but not in A.

B 71, 72. Eye, ear, mind, speech, and breath, say the theosophists (*ātmavādin*). They are stated to be Gandharvas and Apsarases, Gods, Men, Fathers, and Serpents in the sacred text of the Aitareya<sup>a</sup> Brāhmaṇa<sup>b</sup>—

'and (continued Agni) whatever other terrestrial creatures (*prthivijātāḥ*) and other divine beings (*devāḥ*) there are that receive worship (*yajñiyāḥ*).



72. ब्राह्मणे देव b. ब्राह्मणादेव m<sup>1</sup>fkr<sup>2</sup>.—य यज्ञियाः b, य यज्ञियो fkr<sup>2</sup>, ययज्ञियाः n<sup>1</sup> (cp. ययज्ञियासः in RV. x. 53. 4).—The end of the *varga* is here marked by १५ in ofm<sup>1</sup>, not in k.

\* See above, 69, note \*. b 67-72<sup>ab</sup> is a parenthetical explanation of *pañca janāḥ*.

### 16. Story of Agni's flight (continued).

73. And let me have long life, and various oblations, and let my elder brothers enjoy safety at every sacrifice \*;

अधरेऽधरे hm<sup>1</sup>r, अधवेरे धरे b, अधरे (only) f, एवमधरे kr<sup>2</sup>.

\* This and the following śloka are based on RV. x. 51. 8.

74. and let the preliminary (*prayāja*) and the final oblations (*anuyāja*), the ghee, and the victim in the Soma (sacrifice) have me as their divinity, and let the sacrifice (in general) have me as its deity.'

य यः ययुः hdm<sup>1</sup>r<sup>3</sup>b fkr<sup>2</sup>, ययः ययुः r, (सोम) ययः ययुः p. —महिवत्यानि m<sup>1</sup>n, महिवत्या तु hdr<sup>3</sup>, मे देवत्यानि fkr<sup>2</sup>, महिवत्यानि bpr<sup>1</sup>r<sup>4</sup>r<sup>5</sup>.—देवतोऽसु च m<sup>1</sup>krp, देवतोऽसु च f, देवतोऽसु च b, देवतोऽसु हि n, देवतसुचः hdr<sup>3</sup>.

75. This was accorded (*pratyārdhi*) with (the words) 'Thine, O Agni, the sacrifice' (*tavāgne yajñāḥ* : x. 51. 9<sup>c</sup>); and he (became) *Śviṣṭakṛt* (offering right sacrifice), to whom the three thousand, three hundred and nine

इत्येतावन्त्यर्धं r<sup>3</sup>, इत्येतावन्त्यर्धं hdrb fkr, एवं प्रत्ययुः n.—यस्य Am<sup>1</sup>r<sup>5</sup>, तस्य b fkr<sup>2</sup>.—75<sup>ab</sup> is found in hdr<sup>3</sup>fkr<sup>2</sup>r<sup>5</sup>n, but is wanting in r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>m<sup>1</sup>p.

76. and thirty gods<sup>a</sup> gave all (these) boons. Then Agni, well-disposed, pleased, honoured by all the gods,

देव तु hm<sup>1</sup>r, देव p, देवास्तु bf.—सर्वानेव hm<sup>1</sup>r, सर्वानेतान् bfp.—देवेः पुरस्कृतः hm<sup>1</sup>r, देवेभ्य संस्कृतः b fkn (°स्त° f).

\* Cp. RV. x. 52. 6; see my 'Vedic Mythology,' p. 19 (middle).

77. shaking off his limbs, the divine-souled oblation-bearer, pleased in company with his brothers, unweariedly performed the office of Hotṛ (*hotram*) at sacrifices.

विधूयाङ्गानि r, विधूयाङ्गानि b, विधूयाङ्गानि m<sup>1</sup>, विधूयाङ्गानि hd, विधूमानि f, विधूयमानि k.—होचम् hdm<sup>1</sup>r<sup>3</sup>b<sup>1</sup>k, होचम् fr: होच is the word used in RV. x. 51. 4.—दिष्वात्मा hdr, विश्वात्मा bfk.—The end of the *varga* is here marked by १६ in m<sup>1</sup>bfk, not in hd.

### 17. Story of Agni's flight (concluded). RV. x. 54–57.

78. His bone became<sup>a</sup> the Devadāru tree; his fat and flesh, bdellium; his sinew, fragrant Tejana grass; his semen, silver and gold;

सुगन्धितेजसं hd, सुगन्धे तेजसं b, सुगन्धं तेजसं (०गत<sup>2</sup> kr<sup>2</sup>) fkr<sup>2</sup>.—स्नायु hdm<sup>1</sup>p, स्नायुः bfr, प्रायुः kr<sup>2</sup>, सुयु r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>.

<sup>a</sup> The earliest expression of the notion of parts of the body being united with or turned into something analogous in nature appears in one of the funeral hymns of the RV., x. 16. 3: *sūryaṃ cakṣur gachatu vātām ātmā*, &c. Cp. BD. vi. 106, 151.

79. the hair of his body (*romāṇi*) became Kāśa grass; the hair of his head (*keśāḥ*), Kuśa grass; and his nails, tortoises; and his entrails also (became) the Avakā<sup>a</sup> plant; his marrow, sand and gravel;

केशास्तु hd, केशास्तु bfk. —नखानि च hm<sup>1</sup>rbfk, नखास्तथा p. —चक्राणि hdr, चक्रानि fk, चक्राणि b. —वीवायवका bfkp, वीवास्तस्त्व hdm<sup>1</sup>r. —०तशर्कराः hdm<sup>1</sup>bfkr<sup>2</sup>p, ०तशर्कराः r<sup>2</sup>, ०तशर्कराः r.

<sup>a</sup> Between the two readings *śaivāpy avakā* (B) and *śaivalās tv eva* (A), I have decided in favour of the former, as *avakā* is the older word (which occurs in the RV.), for which the later word *śaivala* (identical in meaning) would have been substituted as more familiar, the substitution being probably assisted by the similar beginning (*śaiva*<sup>o</sup>) of the original reading.

80. his blood and bile (became) various minerals, such as red chalk. Thus Agni and the Gods with the three hymns (beginning) 'Great'<sup>a</sup> (*mahat*: x. 51–53)

विविधा hdm<sup>1</sup>, विविध<sup>o</sup> fk, विविधं br.

<sup>a</sup> Cp. *Sarvānukramaṇi*: *agnih . . . devatā samavaded uttarais tribhiḥ*.

81. conversed. Now the two following (hymns) 'That of thee' (*tām su te*: x. 54, 55)<sup>a</sup> after this are addressed to Indra.

B In the (stanza) 'Who lonely runs' (*vidhūṃ dadrāṇam*: x. 55. 5) Sun and Moon are praised.

ऐह्ये सुते hm<sup>1</sup>r, ऐह्यसुते fkr, ऐ सुते b.—तु तां सु ते bkr, तु तां सु ते f, सुतां सु ते h, सुतां सुते d.—81<sup>ed</sup> and 82<sup>ab</sup> are not found in A, but in B and m<sup>1</sup> only.

\* On the pratika *tām su te* see my note in the JRAS., 1894, p. 15, showing the constant confusion in the MSS. between *suta* and *stuta* (cp. also the various readings of *sahāṣute*, above, 61).

B 82. The praise here also appears as of Breath and of Soul<sup>a</sup>.

The two (hymns) 'This' (*idam*: x. 56, 57) are addressed to the All-gods. In the second (57)<sup>b</sup> there is a triplet (3-5) to Mind (*manas*).

वैश्वदेवे च hm<sup>1</sup>r, वैश्वस्या b, वैश्वस्या fkr.—द्वितीयेऽर्थमणुवः hdr<sup>3</sup>, द्वितीयेऽर्थमणो वुचः r, द्वितीयर्थणो वुचः m<sup>1</sup>, द्वितीये गिरिसां सुतिः fkr<sup>2</sup>, द्वितीये गिरिसां सुतिः b.—The end of the *varga* is here marked by १८ (instead of १७) in bfk, not at all in hd.

\* RV. x. 55. 5 is commented on in this sense also in Nirukta xiv. 18. Cp. BD. vi. 134, 136. <sup>b</sup> This pāda (82<sup>d</sup>) in B is identical with 102<sup>d</sup> in A and B, and may have been due to its occupying a similar position on the following page in the original of B. In any case there is no mention of the Aṅgirasas in the text of RV. x. 57. Nor is there any trace of Aryaman in it. On the other hand *manas* is invoked to return in x. 57. 3-5; I have accordingly made the emendation मणसस् (cp. 85<sup>b</sup>). र्थमणस् is probably due to मणसस्, by the loss of one स, becoming मणस्, the lacking syllable then being supplied by र्थ, with the consequent change of ण to ण.

### 18. Story of Subandhu: RV. x. 57-59.

83. The first (stanza) is addressed to Indra (x. 57. 1), the second to Agni (2), the last (6) has the Soma (mentioned) in it (*tat*) for its deity.

B This (hymn) praises the Fathers<sup>a</sup> also (and) should be recited (in that sense) by priests (*ārtvija*)<sup>b</sup>. The hymn<sup>c</sup> (beginning) 'Which' (*yat*: x. 58), coming next after that,

प्रथमेऽग्नी द्वितीयाग्नेश्च hm<sup>1</sup>r b f k, प्रथमा त्विच्छेत्. 140 r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—तत्सोमदेवता hdm<sup>1</sup>r f k, चक्षोमदेवता b.—83<sup>b</sup> in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> appears as आर्त्विज्यामयः तु यत्, which is practically identical with 83<sup>d</sup>. This indicates that though 83<sup>ed</sup> does not occur in A (but in Bm<sup>1</sup> only) it was known to the copyists of some A MSS.—आर्त्विजं यत्तद् b, आर्त्विजं यद् f, आर्त्विजं च यद् kr<sup>2</sup>, आर्त्विजं वा यद् m<sup>1</sup>.—उत्तरम् bm<sup>1</sup>fkr<sup>2</sup>.

\* The *pitaraḥ* are invoked in x. 57. 5. <sup>b</sup> Cp. Sāyaṇa's introductory remark on RV. x. 57: *mahāpīṭṛyajñe 'py etad ṛtvigbhir japyam*. <sup>c</sup> *Sūktam* belongs to 84.

B 84. is connected with a story: hear it from me desirous of telling it. When he had lost consciousness from stupefaction, having been struck down by an enemy,

वक्तुकामस्य  $m^1$ , पक्तुकामस्य  $fkr^2$ , यक्तुकामस्य  $b$ .—संमोहात्प्रसन्नस्य  $fkr^2$ , सामा-  
हन्तप्रसन्नस्य  $b$ , संमोहाच्च विप्रसन्नस्य  $m^1$ .—शत्रुणामिहतस्य  $m^1$ , शत्रुणामिहतस्य  $b$ , शत्रुणां  
दमिहतस्य  $fkr^2$ .—तु  $b fkr^2$ , च  $m^1$ .—This śloka is found in B and  $m^1$  only.

85. Subandhu's life is (here) recalled<sup>a</sup> (*jīvāvṛtti*) or (the hymn) is (in) praise of Mind (*manas*).

King Asamāti, of the race of Ikṣvāku<sup>b</sup>, the Rathaprostha<sup>c</sup>, cast off<sup>d</sup> (*vyudasya*) his domestic priests

जीवावृत्तिः  $hm^1r$ , जीवाधूर्ति  $b$ , जीवाधूर्ति  $f$ , जीवाधूर्ति  $k$ .—सुबन्धोर्वा  $hm^1b$ ,  
सुबन्धोर्वा  $fk$ , सबन्धोर्वा  $r$ .—यदि वा  $hm^1rb$ , यद् वा  $f$ , पाद् वा  $k$ .—मनसः स्ववः  $m^1r$ ,  
मनसः स्ववः  $hdbfk$  (एव  $bfk$ ).—\*स्वाकी  $hdbfk$ , \*स्वाकुः  $r^1r^4r^6$ , \*स्वाकि  $m^1$  (cp. v. r.  
96).—रथप्रोष्ठः  $br$ , रथप्रोष्टाः  $f$ , रथप्रोष्टाः  $kr^2$ , रथप्रोष्टान्  $hr^3$ , \*ष्ठान्  $d$ .

<sup>a</sup> In order to keep 84 (B) separate from 85 I have had to change the construction; literally: 'The hymn x. 58 (in 84) is (meant to be) a recall of the life of Subandhu (85) who had lost consciousness,' &c. (84).

<sup>b</sup> Ikṣvāku is mentioned in RV. x. 60. 4; cp. Sarvānukramaṇī: *āikṣvāho rājāsamātīḥ*. <sup>c</sup> Cp. RV. x. 60. 5: *asamātīṣu rathapro-*  
*stheṣu*. <sup>d</sup> This word belongs to 86; cp. Sarvānukramaṇī: *purohitāṃs tyaktvā*.

86. Bandhu and the rest who in the Maṇḍala of the Atris (v. 24) are seers of Dvipadās (*dvaipadāḥ*)<sup>a</sup>. The two crafty priests named Kirāta and Ākuli<sup>b</sup>

द्विपदा ये  $hd$ , द्विपदा जे  $b$ , द्विपदान्ये  $m^1$ , द्विपदान्ये  $f$ , द्विपदान्ते  $k$ .—किराताकुली  $bkr$ ,  
किराताकुलि  $f$ , किरातो कुली  $hdm^1r^3g$ , कली  $r^1r^4r^6r^5$ .

<sup>a</sup> Cp. Sarvānukramaṇī: *uktā ṛṣayo dvaipade tv atrimaṇḍale*. <sup>b</sup> On these two names cp. S.B. i. r. 4<sup>14</sup> and the Sātyāyanaka in M. M., RV.<sup>2</sup> vol. iv, p. 167, and var. lect., pp. c-cvii.

87. Asamāti made his domestic priests; for he considered them the best<sup>a</sup>. These two priests having become pigeons and having gone against the Gaupāyanas,

पुरोधन्त  $hm^1r$ , पुरोवन्तौ  $fk$ , पुरोवन्तः  $b$ .—वसिष्ठौ  $hm^1r$ , वसिष्ठौ  $fk$ .—गत्वा  $hdr$ ,  
युक्ता  $fk$ , wanting in  $b$ .—गोपायनानि  $hdm^1r$ , गोपायनानि  $b$ , गोपायनानि  $fk$ .—  
None of the MSS. mark the end of the eighteenth *varga*.

<sup>a</sup> Cp. Sarvānukramaṇī: *māyāvinau śreṣṭhatamau matvā purodahce*; cp. Śaḍgurusīśya, p. 153.

## 19. Story of Subandhu (continued).

88. fell upon Subandhu with their crafty power and their magical art (*yoga*). From the pain (caused) by their attack, he swooned and fell.

मायाबलाच्च hm<sup>1</sup>r, मायाच बीसाच्च b, मायात्वयात्वाच्च f, मायात्वयात्वाच्च k.—  
सुबन्धुम् hdm<sup>1</sup>r fk, वसुधम् b.—<sup>a</sup>मिषेततुः hdrb, मिषेचतुः f, <sup>a</sup>मिषेचतुः k.

89. When they had plucked out (*ālucya*) his spirit (*asu*)<sup>a</sup>, they went to the king. Then, after Subandhu had fallen lifeless to the ground, the three brothers<sup>b</sup>,

स्त्रासुम् hm<sup>1</sup>rb, स्त्रासम् f, स्त्रम् k.—आशुष्य m<sup>1</sup>r, आशोष्य hdr<sup>3</sup>r<sup>5</sup>, आशुष्य r<sup>2</sup>,  
आशुष्य b, अमिशुष्य fk.—अतासी hdm<sup>1</sup>r, धातरि bn, omitted in fk.

<sup>a</sup> Cp. Sarvānukramanī: *subandhoḥ prāṇān ācikṣipatuḥ*. <sup>b</sup> 89<sup>ad</sup> and 90<sup>ab</sup> are quoted in the Nītimañjarī on RV. v. 60. 12.

90. the Gaupāyanas, all together muttered, as a spell for good luck, (the hymn) 'Not' (*mā*: x. 57); for bringing back his soul (*mana-āvartana*) they had recourse to (*abhi-yā*) the hymn 'Which' (*yat*: x. 58)<sup>a</sup>.

जेषुः hm<sup>1</sup>r, ययुः bfk.—मनश्चावर्तनं तस्मै bfk (S), मनश्चावर्तनं तस्मै r<sup>2</sup>, मनश्चावर्त-  
यन्तोऽस्मै hdm<sup>1</sup>r.—अयुः hm<sup>1</sup>rb, अयः fk.

<sup>a</sup> Cp. Sarvānukramanī: *mā . . . svastyayanam japtvā . . yat . . mana-āvartanam jepuḥ*.

A 91. And the following (triplet) which, (beginning) 'Let be prolonged' (*pra tāri*: x. 59), they muttered with a view to remedies is the first triplet of the hymn (1-3): it is there meant to drive away (*apanodana*) Dissolution (*nirṛti*)<sup>a</sup>.

मेवजार्थं hd, मेवजार्थं m<sup>1</sup>r (cp. RV. x. 59. 9: मेवजा).—तच्च hdm<sup>1</sup>r<sup>2</sup>r<sup>2</sup>, स्वच r, प्रेति  
fk (the pratika of RV. x. 59, because 91<sup>ab</sup> is wanting in these MSS.).

<sup>a</sup> Cp. Sarvānukramanī: *pra tāri . . . nirṛter apanodanārtham jepuḥ*.

92. Now the three verses 'Not at all' (*mo su*: x. 59. 4<sup>ab</sup>) are addressed to Soma, the last (4<sup>d</sup>) to Nirṛti<sup>a</sup>: this whole stanza being addressed to Soma and Nirṛti. The following two (stanzas: 5, 6) are (in) praise of Asuniti.

मो ध्विति तु hdm<sup>1</sup>r, मो ध्वित्वाः bf, मो ध्वित्वाः k.—निर्धत्ती r, निर्धत्ती hdr<sup>3</sup> bfr<sup>2</sup>.—नीतिः क्षुतिः परे h, नीतिक्षुतिः परे d, नीति क्षुतिः परा r, नीतिरतः परे bf, नीतिरतिः परे k.

\* The statement of the Sarvānukramanī is: the first four stanzas they muttered for the purpose of driving away Nirṛti, in the fourth they praised Soma also.

93. Now in (this) couplet Yāska<sup>a</sup> thinks the last verse (59. 6<sup>d</sup>) is addressed to Anumati.

The end of the *varga* is here marked by १९ in bfr (not at all in hdm<sup>1</sup>) thus giving five and a half ślokas to this *varga* (if 91<sup>ab</sup> is included) and leaving five and a half for the next.

\* Yāska comments on the preceding stanza (x. 59. 5) in Nirukta x. 39, but says nothing about x. 59. 6<sup>d</sup>.

#### 20. Detailed account of RV. x. 59, 60.

Earth, Heaven, Soma and Pūsan, Air, Pathyā and Svasti

94. are traditionally held (to be the deities) in the stanza 'Again to us' (*punar naḥ*: x. 59. 7) for the alleviation (*śānti*) of Subandhu. The triplet 'Blessing' (*śam*: x. 58. 8–10) is to the Two Worlds (*rodast*), while in the stanza 'Together' (*śam*: x. 59. 10) the (first) hemistich is addressed to Indra.

सोमश्च bkr, मश्च f, सोमश्चु hdm<sup>1</sup>.—अधि तु क्षुताः hdr<sup>3</sup>m<sup>1</sup>, रति तु क्षुता r, रिचः संक्षुताः b, अच संक्षुताः f, अच संक्षुतः k.

95. Now they praised the Two Worlds for the destruction of infirmity (*rapas*): 'infirmity' is stated to be a designation of sin or (bodily) trouble<sup>a</sup>.

वे hdm<sup>1</sup>r, ते bfr.—स्वयं hdr, वेयं m<sup>1</sup>, त्विद् b, (तुद्वि) त्विद् f, त्विद् k.

\* Cp. Nirukta iv. 21: *rapo ripram iti pāpanāmani bhavataḥ*.

96. Then with the four stanzas<sup>a</sup> 'Hither' (*ā*: x. 60. 1–4) they praised the scion of Ikṣvāku, and after praising him they uttered prayers for him with the stanza 'O Indra, dominion' (*indra kṣatrā*: x. 60. 5).

ऐत्साकुम् hdr, ऐत्साकुस् f, ऐत्साकु k, ऐत्साकम् bm<sup>1</sup>: cp. the various readings above, vii. 85 and v. 14.

<sup>a</sup> Here we have *rybbhiś catasrbhiḥ*, but in vi. 41 *rybbhiś caturbhiḥ*.

97. And their mother<sup>a</sup> praised the king with (the stanza) 'Of Agastya' (*agastyasya*: x. 60. 6). <sup>b</sup>The king, having been (thus) praised, went to the Gaupāyanas full of shame.

अगस्त्यसेति माता च hdr bfk, अगस्त्यस्य स्वसा माता n.—सुतः स bm<sup>1</sup>rs, सुतः स fk, सुतश्च hd.—सत्रीकस् hdr, त्रीकुस् b, omitted in fk, सुप्रीतस् s, (सुतोऽसमातिः) संहृष्टः n.

<sup>a</sup> Cp. *Ār.śnukramapī* x. 24: *svasā agastyasya mātā ṣṣām*. <sup>b</sup> The following passage (97<sup>cd</sup>-101) is quoted in *Sāyana* on RV. x. 60. 7. Parts of it (97-98<sup>ab</sup>, 99<sup>cd</sup>-100<sup>ab</sup>) are also quoted in the *Nitimañjarī* on RV. x. 60. 12.

98. As among the Atris<sup>a</sup> they had also praised Agni with a *dvipadā* hymn (*dvaipada*), Agni, on his part, said to them, 'Here within the sacrificial barrier' (*antahparidhr*)<sup>b</sup> is the spirit

सूक्तेनाथ<sup>a</sup> bfk n, सूक्तेनाथ r, सूक्तेनेषां Am<sup>1</sup>.—द्वैपदेन यथाचिषु hm<sup>1</sup>rfkn(h)s, पदगुषु n, यदगुषु n(m), द्वैपदं यत्तदचिषु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, द्वैपदं यत्तददिषु b.—अमिराव्र<sup>a</sup> hdm<sup>1</sup>, अमिरिख्र<sup>a</sup> r, अथामिराव्र<sup>a</sup> bfa, अथामिरपि k.—एतान् rs, एतान् m<sup>1</sup>, वैनान् b, वैनान् fk, देवान् hdr<sup>3</sup>.—परिख्यसुः s, पराव्यसुः Am<sup>1</sup>r<sup>6</sup>, परेखसु b, परेखसून् fkrn.—The end of the *varga* is here marked by २० in bfk, not in hdm<sup>1</sup>.

<sup>a</sup> That is, in RV. v. 24. <sup>b</sup> Cp. *Sāyana* on RV. x. 60 and his quotation from the *Śātyāyanaka* in M. M., RV.<sup>2</sup> vol. iv, p. 175.

## 21. Story of Subandhu (concluded). Deities of RV. x. 61-66.

99. of Subandhu; that of this scion of Ikṣvāku also has been guarded by me desirous of the welfare (of both). Having given (back) his spirit to Subandhu and saying 'Live,' the Purifier (*pāvaka*),

सुबन्धोरस्य चैत्साकोर् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>br<sup>2</sup>, सुबन्धोरस्य चैत्साको fk, सुबन्धोरस्य चैत्साकोर् s, सुबन्धुरस्य चैत्साकोर् hdm<sup>1</sup>, सुबन्धुरस्य चैत्साको r.—हितार्थिना hm<sup>1</sup>rs, हितेयिषा b, हितेयिषा fk.—प्रदायासुं hm<sup>1</sup>r<sup>3</sup>r<sup>2</sup>s, व्यासु bk, व्यासु f, व्यासून् r, व्यासु n, व्यासु n(hm).—जीवेत्युक्ता hm<sup>1</sup>rs, जीवं त्यक्ता fkn, जीवत्युक्ता b.—च hm<sup>1</sup>r, तु bfk.

100. having been praised by the Gaupāyanas, went back pleased to heaven. They, rejoicing, summoned the spirit

of Subandhu with (the stanza) 'He as a mother' (*ayam mātā* : x. 60. 7).

चिदिवं प्रति hm<sup>1</sup>r, चिदिवं पुनः bfkp.—इष्टाक्षी hdm<sup>1</sup>r, शेषेण bfr<sup>2</sup>.

101. Pointing to the body of Subandhu prostrate on the ground, they sang the remainder of the hymn for the maintenance of his consciousness (*cetas*)<sup>a</sup>.

<sup>a</sup> According to the *Sarvānukramāṇī*, they summoned back his life with stanzas 7-11 : *parābhīṣ subandhor jīvitam āhvaṇan*.

102. And in the (stanza) 'This' (*ayam* : x. 60. 12) they individually (*prthak*) touched him with their hands when he had recovered his spirit<sup>a</sup>.

There are six (hymns) addressed to the All-gods (beginning) 'This' (*idam* : x. 61-66). In the second (62) there is praise of the *Āngirasas*.

सव्यासुं r, सव्यासुं fk, सव्यासुं hm<sup>1</sup>b (सव्यसंज्ञं S).—इत्यस्यां hm<sup>1</sup>r, इत्यस्यां bfk.—  
स्युश्रं hdrk, स्युश्रं b.—ऋरसां सुतिः hdrb, गिरसा सुतिः k, ऋरसा सुतिः f  
(cp. 82).

<sup>a</sup> Cp. *Sarvānukramāṇī* : *tam antyayā labdhasamjñam asprīṣan*.

103. (The seer) praises (them), proclaiming (their) birth, and activity, and friendship with Indra<sup>a</sup>. 'May he now prosper' (*pranūnam* : x. 62. 8-11)<sup>b</sup> and the rest are a praise of Manu, son of Savarnā (*sāvarṇya*)<sup>c</sup>.

सव्यं वैद्रेण सह कीर्तयन् hdr, दानं च सव्यां वैद्रेण शाश्वतम् bm<sup>1</sup>, दानं च सव्या  
चैवे शाश्वतं f.—सावर्ण्यस्य hm<sup>1</sup>fr (= RV. x. 62. 9), सावर्ण्यस्य bk.—103<sup>ad</sup>-106 are omitted  
in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—The end of the *varga* is here marked by २९ in bfk, not in hdm<sup>1</sup>.

<sup>a</sup> Cp. v. 164. <sup>b</sup> *Sāyaṇa* on RV. x. 62. 7 quotes a *śloka* from *Śaunaka*, and another in his introduction to x. 62. 8 : neither comes from the BD. <sup>c</sup> The *Sarvānukramāṇī* has the metronymic form *sāvarṇi*. RV. x. 62. 9 has *sāvarṇya* and 11 *sāvarṇi*. Cp. BD. vii. 1.

## 22. Details of RV. x. 63-66. Deities of RV. x. 67-72.

104. And for the sake of long life for him the seer praises the gods : (so) he came upon 'Her that well guards' (*sutrāmāṇam* : x. 63. 10) (and) 'Her that is great' (*mahim ū ṣu*)<sup>a</sup>. 'Of Dakṣa' (*dakṣasya* : x. 64. 5) is (in) praise of Aditi.



सौख्यभयाद्भिः hm<sup>1</sup>r, सौख्यभयाद्भिः bfk (सि<sup>०</sup> bk).—महीनू दु hm<sup>1</sup>bf, महीनू दु d, महिनू दु r, महिमूचि kr<sup>2</sup>.

<sup>a</sup> AV. vii. 6. 2; VS. xxi. 5; TS. i. 5. 11<sup>6</sup>; quoted in AB. i. 9. 8; AŚS. iv. 3 (cp. Sūyaṇa on RV. x. 63. 10). It does not occur in the Kashmir collection of khilas.

105. 'The goddess of Welfare, indeed' (*svastir id dhi*: x. 63. 16) is (in praise) of Pathyā svasti<sup>a</sup>; 'Welfare to us' (*svastināḥ*: 15) is (in) praise of the Maruts<sup>b</sup>; for it is stated in the texts of the Adhvaryus<sup>c</sup> (with regard to it) 'He repeats the stanza addressed to the Maruts.'

पथ्यास्वस्ते b, पथ्यास्वस्ति m<sup>1</sup>fk<sup>r</sup>, पथ्यास्वस्तिं hd.—आध्वर्यवेषु हि hdm<sup>1</sup>r, आध्वर्यवे ऽपि हि b, आध्वर्येषु हि fk.

<sup>a</sup> Here Pathyā svasti is one goddess; otherwise Pathyā and Svasti are treated as two goddesses, as in Naighaṇṭuka v. 5. <sup>b</sup> According to the Sarvāṇukramaṇī both 15 and 16 are addressed to Pathyā svasti; but the Maruts are mentioned in 15 and the authority of the Yajur-veda is here adduced to show that 15 was ritually applied as a Marut verse. <sup>c</sup> This is evidently a passage from a Brāhmaṇa of the Yajur-veda.

106. So also in the (stanza) 'The Cow that' (*yā gauḥ*: x. 65. 6) the Middle Vāc is praised; 'To Mitra' (*mitrāya*: 5) is addressed to Mitra-Varuṇa; 'Bhujyu from distress' (*bhujyum amḥasaḥ*: 12) is addressed to the Aśvins<sup>a</sup>.

मध्यमा नु m<sup>1</sup>, मध्यमा नु hdrfk, मध्यमात् b.

<sup>a</sup> None of these details about 65 are given in the Sarvāṇukramaṇī, where it is simply stated to be *vaiśvadeva*.

A 107. He also praises Manu and the Middle Vāc in the couplet containing *svasti*<sup>a</sup> (x. 66. 14, 15).

Then the two (hymns) 'This' (*imām*: x. 67, 68) are addressed to Brhaspati; 'The auspicious' (*bhadrāḥ*: x. 69) is addressed to Agni; (then comes) an Āprī hymn (x. 70).

सौत्वापि च r, सौत्वा hdm<sup>1</sup>.—वाचं च मध्यमाम् m<sup>1</sup>r, वाचमध्यमाम् hd.—This line is found in hdr, not in bfk. I assume from this that it is not in Mitra's B MSS. either, though he has no note. The line occurs in m<sup>1</sup> also, not here, however, but between 103<sup>ab</sup> and 103<sup>cd</sup>.—चक्षेमां r, हमां hdm<sup>1</sup>bfk (one syllable short).—मद्रा hm<sup>1</sup>r, बद्रा bfk<sup>r</sup>.—आग्निचः hdm<sup>1</sup>bf, आग्निचाः kr<sup>2</sup>, आग्निचः r, (चक्षामिचमद्य)अग्निचः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> *svasti* *dyca* appears to refer to x. 66. 14, 15, as the word *svasti* occurs in both these stanzas, *Vāc* is mentioned and Manu might be considered to be alluded to in the words *vasiṣṭhāḥ pitṛvad vācam akrata* (14). Otherwise the reference might be to x. 65. 14, 15 (the latter is identical with 66. 15), but neither *svasti* nor *Vāc* occurs in 65. 14, though Manu, on the other hand, does. Possibly both 65. 14, 15 and 66. 14, 15 are meant, as the second stanza is common to both.

B 108. In the first (hymn) addressed to *Brhaspati* (67) *Brahmanaspati* (appears) in a hemistich (7<sup>ad</sup>). In the hymn to the All-gods here (72) *Brhaspati* is also praised in a hemistich (2<sup>ab</sup>): (that is) in the one beginning '*Brahmanaspati*' (72. 2<sup>ab</sup>) by changing (*vikārataḥ*) the characteristic term (*liṅga-vākya*)<sup>a</sup>.

These three lines are entirely omitted in hdr; m<sup>1</sup> omits the second and third pāda; fk omit the second pāda. Thus b is the only MS. which has the lines complete. ब्रह्मणस्पति b (108<sup>b</sup>).—लिङ्गवाक्याविकारमः b, लिङ्गवाक्याविकारते fk, लिङ्गं वाक्यं विकारते m<sup>1</sup>.—The end of the *varga* is here marked by २२ in bfk.

<sup>a</sup> That is, in both hemistichs *Brhaspati* is praised under the substituted alternative name of *Brahmanaspati*. 67. 7<sup>ad</sup> as well as 72. 2<sup>ab</sup> begins with *brahmanaspatiḥ*.

### 23. Detailed account of RV. x. 71.

109. That knowledge which is immortal light and by union with which one attains to *Brahma*, *Brhaspati* praised next (*atha*)<sup>a</sup> with a hymn (71)<sup>b</sup>.

अमृतं hdm<sup>1</sup>r, अजरं bfk.

<sup>a</sup> That is, after the one last mentioned, the *Āpī* hymn, in 107. is quoted by Śaṅgurusīṣya on RV. x. 71 and by Śāyaṇa on x. 71. 12.

<sup>b</sup> This śloka

110. Now the employment of formulas for the sake of a livelihood is forbidden. There appears here for the most part correct knowledge of the essential meaning of the *Veda* (as the subject of the hymn).

जीवनार्थं hm<sup>1</sup>r, •नार्थं bk, जीवितार्थं f.—प्रायेणाच हि hm<sup>1</sup>r, •यास्तु b, •यास्तु f.

111. Some teachers say that there is here praise of those who are wise in speech with some (*ābhiḥ*) stanzas, but with others in this hymn the man who does not know the meaning (of the *Veda*) is blamed.

सवः  $hm^1r$ , सव  $k$ , सवम्  $bf$ .—यथाभिर्निन्धते  $hdm^1r$ , तथा हि निन्दते  $b$ , तथाहि निन्दते  $r^2$ , तथा हि निन्दते  $fk$ .—चर्मिः  $b$ , चर्मिः  $fk$ , लुग्मिः  $r$ , चर्मिः  $hdm^1$ .—न्यामिर्  $hm^1rfk$ , (सूते) नामिर्  $b$ .

112. And how the wise found that (speech) when she was located among the seers<sup>a</sup>, and how they divided her at the sacrifice—all this is here told in the third (stanza: x. 71. 3).

यधीताम्  $bfk$ , ये धीताम्  $hm^1r$ , ये धीताम्  $d$ .—न्वविन्दन्  $m^1r$ , न्वविन्दन्ते  $bfk$ , न्वविन्दन्ते  $b$ , च विन्दन्ते  $d$ .—विद्वांसर्विगतां सतीम्  $bm^1$ , विद्वांसर्विगतां सतीम्  $r^2$ , विद्वांसर्विगतां सतीं  $f$ , विद्वांसर्विगतां सतीम्  $hdm^1$ , विद्वांस च्वितां शचीम्  $r$ .—यथा च व्यसजन्  $fk$ , यथा च व्यसजन्  $b$ , तथा च व्यसजन्  $hdm^1r$ .—तदचोक्तं  $m^1r$ , तदाचोक्तं  $bfk$ , तदग्रन्ते  $hd$ .

<sup>a</sup> Cp. RV. x. 71. 3: *tām anuvindann ṛṣiṣu praviṣṭāṃ*; *tām ābhṛtyā vy adadhuḥ purutrā*.

113. But in the tenth the wise man is lauded (x. 71. 10), while in the last stanza he (the seer) states the distribution (*vinīyoga*) of the (four) chief priests and of their rites at the sacrifice.

दशम्या  $hm^1r^3f$ , दशम्यां  $bkr$ .—सुचा  $hm^1r$ , सुचा  $b$ , तुचा  $fr^2r^3$ .—यद्ये  $hm^1r$ , चैर्  $f$ , यचैर्  $k$ , ययचैर्  $b$ .—The end of the *varga* is here marked by २३ in  $hm^1bfk$ , not in  $d$ .

#### 24. Deities of RV. x. 72-84. Kṛilas.

114. Now in the following (hymn: x. 72) Dakṣa<sup>a</sup> is praised and also the eight sons of Aditi<sup>b</sup>: Dhātṛ, Indra, Varuṇa, Mitra, Aṃśa, Sūrya, Aryaman, Bhaga<sup>c</sup>.

तु सूयते चोत्काष्टी  $hdm^1$ , तु सूयते चोत्का चष्टी  $r$ , तु सूयते चासत्काष्टी  $r^1r^4r^6$ , तु सूचात्काष्टी  $b$ , तु सूचात्काष्टी  $f$ .—वैवादितेः  $m^1r$ , वैवादितेः  $fk$ , वैवादितेः  $b$ , वैवादित्  $hd$ , चादितये  $r^1r^4r^6$ .—मित्रोऽश्वः सूर्योऽर्यमा  $hdm^1r$ , मित्रः सूर्यान्वांशो र्य  $b$ , मित्रः सूर्यान्वांशो र्यमा  $f$ .

<sup>a</sup> The corruption of the text is here probably due to a contraction, by which the MSS. nearly always remove the hiatus between the *pādas* of a line. The verb, *stūyate*, indicates that a nominative singular follows. The conjecture *dakṣo* cannot be said to have palaeographical support, but I could see no other possibility of emendation. Dakṣa is mentioned in the fourth stanza: *adīter dakṣo ajāyata, dakṣād v aditiḥ pari*; and is invoked in the fifth: *adīter hy ajanīṣṭa, dakṣa, yā dukitā tava*. The *Sarvānukramaṇī* throws no light on the passage, the hymn being simply described as *dakṣam*. <sup>b</sup> Cp. stanza 8:

*aṣṭau putrāso adīter ye jātāḥ*. <sup>c</sup> Cp. the enumeration of seven Ādityas in iv. 82 (where five of the above names occur) and the list of twelve (B) in v. 147 (where seven of these names occur). On the names of Ādityas cp. my 'Vedic Mythology,' § 19, p. 43.

115. The two hymns (beginning) 'Thou hast been born' (*jani-  
sthāh* : x. 73, 74) are addressed to Indra ; but in (the hymn) which  
here follows (beginning) 'Let well proclaim' (*pra su* : x. 75) the  
streams (*sravantyaḥ*) which flow east, and west, and south

116. are praised together according to preëminence (*pradhā-  
nataḥ*) in seven groups of seven<sup>a</sup>. 'Hither you' (*ā vah* : x. 76)  
is to the pressing stones ; the two 'Of the sprinkling of the cloud'  
(*abhrapruṣaḥ* : x. 77, 78) are traditionally held to be addressed to  
the Maruts.

सप्तकेर्वर्धेः hm<sup>1</sup>r, सप्तकेर्वपि b, दशकेर्वपि fkr<sup>2</sup>(r<sup>2</sup>?): cp. v. r. vii. 61. — प्रधानतः  
hm<sup>1</sup>r, शुभक्तयः f, द्विमक्तयः kr<sup>3</sup>(r<sup>2</sup>?), बुधक्तयः b.

<sup>a</sup> This was doubtless suggested by the words of RV. x. 75. 1: *pra sapta-sapta tredhā  
hi cakramuḥ*.

117. The two (beginning) 'I saw' (*apaśyam* : x. 79, 80) are  
addressed to Agni ; the two 'Who these' (*ya imā* : x. 81, 82) are  
addressed to Viśvakarman ; the two 'Who to thee' (*yas te* : 83, 84)  
are addressed to Manyu. But that which follows, 'In my vow'  
(*mama vrate*)<sup>a</sup>,

मान्वदे r, मान्वदेन् b, मान्वदेन् d, मान्वते bfk.—मम व्रते hm<sup>1</sup>r, म व्रते bfk.

<sup>a</sup> This is the first of the two khilas which in the Kashmir collection come between  
RV. x. 84 and 85. It consists of 32 stanzas, chiefly in the anuṣṭubh metre, and begins  
with the line *mama vrate hrdayam te dadhāmi*. It is thus described in the accompanying  
Anukramanī: *mama: prajāpatyo hrdayo, vaiśvadevaṃ tu, vivāhārthāsis tv, ānuṣṭubham tu, &c.*  
Cp. AV. vi. 94. 2 ; Pāraskara GS. i. 8. 8 ; ii. 2. 6 ; Sāhkhūyana SS. ii. 4. 1.

118. consisting for the most part of benedictions, praises the  
All-gods. That which follows (beginning) 'Out' (*ut*)<sup>a</sup>, consisting  
of eight stanzas, is (the hymn of) Parākadāsa<sup>b</sup> (and) is addressed to  
Agni.

पराकदास अपिधे Am<sup>1</sup>, पराकदास अपिधं B.—The end of the *varga* is here marked  
by ३४ in bfk, not in hdm<sup>1</sup>.

<sup>a</sup> This khila consists of eight anuṣṭubh stanzas and is addressed to Agni. It begins  
with the line: *ut tudainam, gṛhapatē*; and is thus described in the Anukramanī: *ud :  
aśṭav, Parūgadāsaḥ*. <sup>b</sup> The hymn being designated by the name of the reputed author,  
as in the case of the two khilas called Prajāvat and Jivaputra in v. 92. Cp. Rgvi-  
dhāna iii. 21. 4: *parākadāsasya vidhīm*, and iii. 22. 2: *parākudāso dvayārtham, &c.* See  
Meyer, op. cit., p. xxi, and Oldenberg, Prolegomena, p. 507.

## 25. The Sūryā hymn: RV. x. 85. Three forms of Uṣas.

119. The fourth stanza there is addressed to Mitra-Varuṇa<sup>a</sup>, while the last but one (x. 85. 7) is addressed to Indra and Agni<sup>b</sup>.

Sāvitrī and Sūryā<sup>c</sup> are one and the same wife of Vivasvat,

मैत्रावरुण्युक् तवाग्निः Ldr, मैत्रावरुण्युक् चतुर्थी b m<sup>1</sup>, मैत्रावरुण्यचतुर्थी f. — चतुर्थ्येन्द्रायुपोत्तमा r, चतुर्थ्येन्द्रायुपोत्तमा h d, पंचम्येन्द्रायुपोत्तमा m<sup>1</sup>, पंचम्येद्री ततः परा b f k.

<sup>a</sup> It begins with the pūda: *imāṃ me mitravaruṇau*. <sup>b</sup> It begins with the two pūdas: *anena brahmaṇagne tvam, ayaṃ candro na iḍitaḥ*. This makes the correction of *aindrāy* to *aindrāgy* certain. <sup>c</sup> Cp. Sarvānukramaṇī: *sāvitrī sūryā*. On the three forms of Sūryā see BD. ii. 8-10; cp. M. M., RV.<sup>2</sup> vol. iv, p. 27.

120. who is praised as Vṛṣākapāyī and is called Uṣas. This Uṣas having divided herself into three, goes to the Lord of rays (*gopati* = *sūrya*).

एषा Am<sup>1</sup>, ह्येषा b f k r. — विमज्ज प्रेति h m<sup>1</sup> r, विमज्जाचैति f k, विमज्जाचैति b.

121. Becoming Uṣas before sunrise, Sūryā when midday reigns, and becoming Vṛṣākapāyī at the end of days, she goes down.

उषाः r<sup>1</sup> r<sup>2</sup> f k, उषा h d m<sup>1</sup> r b. — पुरोदयात् b (= BD. ii. 9), पुरोदया f, पुरोदये h m<sup>1</sup> r. — मज्जदिने स्त्रिते h m<sup>1</sup> r (= BD. ii. 9), मूला दिनादि f b, मूला दिनादि f k. — मूला वृषा<sup>a</sup> h d m<sup>1</sup> r, सुता वृषा<sup>a</sup> b f k. — ऋषी च h m<sup>1</sup> r, ऋषीति b f k. — दिनं स्त्रीष्ववगच्छति b, दिनास्त्रीष्वव गच्छति f r<sup>2</sup>, दिनास्त्रीष्व गच्छति k, दिनास्त्रीष्वगुकीर्तिनी hr, ऋकीर्तिनी d m<sup>1</sup>.

122. The first stanza here (x. 85. 1) addressed to Sūryā<sup>a</sup> is stated to be connected with Satya, Sūrya, Rta and Soma; but with the following three stanzas (2-4) Soma as a plant is spoken of.

सूर्यतं<sup>a</sup> h m<sup>1</sup> b f k, सूर्यतुं<sup>a</sup> r. — सौर्यायाच h d, सौर्यायाच r, सूर्यायाच b m<sup>1</sup>, सूर्यायाच f k. — द्युगुच्छति h d, द्युगुच्छति r, मिहोच्छति b f k. — त्वग्निमवच्छति h d m<sup>1</sup> r, त्वचाच्यति b, त्वचाच्यति f. — औषधिः h d, औषधिः r<sup>2</sup>, औषधः r, औषधः b, औषधः f k. I have preferred the reading औषधिः because of RV. x. 85. 3: सोमं मज्जते पयिवाज् यत्संपिबन्तोषधिम.

<sup>a</sup> The Sarvānukramaṇī describes this hymn as *ātmadāivatam*, and Śaṅguruśiṣya explains that the deity is Sūryā except where any other deity is specified.

123. But the stanza which comes next to these (5) clearly adores the moon (*candramas*), while with the eight (stanzas) 'The singer's' (*raibhi* : x. 85. 6-13) the evolutions section (*bhāvavṛttam*) for Sūryā<sup>a</sup> is expressed.

The end of the *varga* is here marked by २५ in bf, not in hm<sup>1</sup>k.

\* The pāda *sūryāyai bhāvavṛttam tu* is identical with Ṛgvidhāna iii. 22. 3<sup>d</sup>, where it is stated that a father should recite *sūryāyai bhāvavṛttam* in order that his daughter may procure a suitable husband. This was, therefore, probably a regular designation of these eight stanzas in the Brāhmaṇa style (as *sūryāyai* here seems to be = *sūryāyāḥ*); cp. Meyer, Ṛgvidhāna, pp. xi and xxviii.

## 26. Account of the Sūryā hymn (continued).

124. The couplet 'When' (*yat* : x. 85. 14, 15) praises the Aśvins; the following (stanza) adores Sūrya (16); the seventeenth is addressed to the All-gods (17); the following one is addressed to Sun and Moon (18).

वृच hdr, omitted in hfk. — सूर्यम् b, सूर्य - - न (वीतरार्धेति) fk, सूर्य hdm<sup>1</sup>r. — सूर्याचक्ष्मसी b, सूर्याचक्ष्मसी hdm<sup>1</sup>r fk (this perhaps represents an original सूर्याचक्ष्मसी, with vṛddhi of the second member only).

125. Of the following (stanza : x. 85. 19) the first two verses are addressed to the Sun (19<sup>ab</sup>), while the following two (19<sup>cd</sup>) are to the Moon. Aurnavābha<sup>a</sup>, however, thinks that in this couplet the Aśvins are praised.

प्रथमी hdm<sup>1</sup>r, तु पूर्वो b, तु पूर्वो f. — श्रीर्ध्वामो hdm<sup>1</sup>b, श्रीर्ध्वानो r. — 125<sup>cd</sup> (in addition to the preceding word परी and the following सूर्याचक्ष्मसी) is omitted in fk.

\* Cp. Nirukta xii. 1, where, according to some, the Aśvins represent Sun and Moon.

126. For those two (Aśvins) are traditionally held to be Sun and Moon, and Prāṇa (outward breath) and Apāna (downward breath); and these two may be Day and Night, (or) these two (may be) the Two Worlds (*rodasi*)<sup>a</sup>.

अहोरात्रे hdm<sup>1</sup>r, अहोरात्री bfr<sup>2</sup>: cp. अहोरात्रावित्येवे, Nirukta xii. 1.

\* The first, third, and fourth of these explanations are given in Nirukta xii. 1.

127. For these two permeate (*asnuvāte*) the world with light and moisture; and they fare (*caratah*), each separately, to the south and the north <sup>a</sup>.

असुवति hdm<sup>1</sup>r, सुवति b, असुवति f.—सोकार् hdm<sup>1</sup>, सोकार् r, सर्वे bfk.—पृथक् पृथक् करतो b, पृथक् पृथक् च करतो fk, पृथक् पृथक् चिरतुर् hdm<sup>1</sup>r<sup>3</sup>, पृथक् पृथक् चिरतु r.

<sup>a</sup> This is evidently a paraphrase of RV. x. 85. 18: *pūrvāparam carato māyayā .. etau*.

B 128. Sūrya moves (*sarati*) among beings, or he instigates (*virayati*) them well (*su*): apportioning (*samdadhat*) all their functions (*kāryāni*) he goes among them in order to instigate (*iryatvāya*) them well <sup>a</sup>.

सुवीरयति तानि वा m<sup>1</sup>, सुवीरपतितानि b, सुवीरः पतितानि वा fkr<sup>2</sup>.—सु ईर्यत्वाय पात्विष m<sup>1</sup>, सु हरयत्वा पात्विषु b, सु इयत्वा पात्विषु fkr<sup>2</sup>.—संद्ध्यत् m<sup>1</sup>, संवद्ध्यत् b, स द्ध्यत् fk, स वद्ध्यत् r<sup>2</sup>.—128, 129 are omitted in A, but are found in bfk<sup>2</sup>m<sup>1</sup>.—The end of the *varga* is here marked by २६ in bfk.

<sup>a</sup> This śloka is evidently based on Nirukta xii. 12, where *sūrya* is derived from *sarti* or *svati* or *sviryati* (*sūryaḥ sarter vā svater vā sviryater vā*). The BD. follows the first and the third etymology: *sarati*=*sarti*, *su virayati* and *su iryatva* (condition of one who is to be well instigated)=*sviryati*. With Yāska's *sviryati* cp. his etymology (in Nirukta i. 7) of *vira* from *virayati* (probably=*virayati*).

## 27. Derivation of Candramas. Contents of RV. x. 85. 20-30.

B 129. The Moon (*candramāh*) runs (*dramati*) beautifully (*cāru*) or observing (*cāyan*), or (*uta*) runs as one worthy to be observed (*cāyanīya*); (or) the prior (member of the compound comes) from (the verb) *cam*; or (*atha*) he (*candra*) fashions (*nir-mā*) the aggregate of beings (*sam-etāni*) <sup>a</sup>.

चाव द्रमति b, चाव द्रवति fkr<sup>2</sup>, चाव द्र इति m<sup>1</sup> (चाव द्रमति Nirukta xi. 5).—वा चायन् m<sup>1</sup>bfk, वा चायन् r<sup>2</sup>.—चायनी द्रमपि वा चायन्चायनी द्रसुसुत b (the line from वा चायन् is here repeated), चायनिद्रसुसुते m<sup>1</sup>, वायनिद्रसुसुते f, वायनिद्रसुसुते kr<sup>2</sup>. I am doubtful whether I have succeeded in restoring 129<sup>b</sup> correctly.—चमेः पूर्वे m<sup>1</sup> (चमेर्वा पूर्वे Nirukta xi. 5), चाम यच b, चमे सचे k, चमे सचे fr<sup>2</sup>.—समेतानि r<sup>2</sup>, समेवति bfk, समेवति m<sup>1</sup>.—निर्मिमीतिऽच चक्रमाः m<sup>1</sup>, निर्मिमीति न चक्रमाः b, निर्मिमीति च चक्रमोः fk, निर्मिमीति च चक्रमोः r<sup>2</sup>.

<sup>a</sup> The above five etymologies of *candramas* are based on Nirukta xi. 5, where six derivations are given: (1) *cāyan dramati*; (2) *cāru dramati*; (3) *ciraṇ dramati*; (4) *cam*

(*dramati*); (5) *candro mātā*; (6) *cāndraṃ mānam asya*. The BD. adopts four of these (1, 2, 4, 5), adding *cāyaniyo dramati* which (if my emendation is correct) is only a modification of *cāyan dramati*. Thus Yaska's *ciraṃ dramati* (3) and *cāndraṃ mānam asya* (6) are omitted; the latter, however, is only a modification of *candro mātā* in a passive sense.

130. Now in the (stanza) 'Bright, with Kimpśuka flowers' (*su-kimpśukam*: x. 85. 20) (the seer) praises Sūryā mounting<sup>a</sup> (the car of) her husband, and in the next distich (21, 22) the Gandharva Viśvāvasu.

•रोहती h m<sup>1</sup>rb, •राहसी f, •राहसी k.—विव h d m<sup>1</sup>r, वाव b f k.

<sup>a</sup> The fem. from the weak base, *ārohatīm*, is here perhaps used on account of the metre (cp. v. r. vii. 13).

131. With the (stanza) 'Thornless' (*anṛkṣarāḥ*: x. 85. 23) (the seer) here praises the wedded couple (*dampatī*) who have started (*yātau*)<sup>a</sup>, but with the following five (24–28) the wife as she reaches the house (of her husband).

यौ तौ h d m<sup>1</sup>r, यातौ b, यासौ f k r<sup>2</sup>.

<sup>a</sup> I have preferred the reading *yātau* to *yau tau*, because the latter is almost meaningless and *yā*<sup>o</sup> might easily have become *yau* owing to the influence of the following *\*tau stau*<sup>o</sup>; *yātau*, on the other hand, makes a very good sense (= 'having started for the husband's house'), as contrasted with the following *grhān prapadyamānām* ('reaching her husband's house'); cp. RV. x. 85. 23: *anṛkṣarā ṛjvaḥ santu panthā yebhīḥ sahhāyo yanī no vareyam*.

132. And (in the next: x. 85. 29) they declare (that) the presentation by the bridegroom (*vara-dāna*) of (newly-married) wives (is expressed)<sup>a</sup>. Then (30) the woman's garment, when indifference prevails (*vibhave sati*)<sup>b</sup>,

वरदाय h d m<sup>1</sup>r, रादार्य f, परदाय b.—तत स्त्रिया b, ततस्त्रिभिर् h d r, तत स्त्रि m<sup>1</sup>, तत स्त्रिदा f.—विरागस्त्र b m<sup>1</sup>d, वर्वरगस्त्र b, विरगस्त्र f k.—विभवे h d m<sup>1</sup>r f k, विभवे b.—Between the two pādas of 132, f k r (not A m<sup>1</sup> b) add the four pādas (thus giving five ślokas to the *varga*):

यद्वध इति वासवः ।

तद्युक्तया तया स्पर्शो निंदते<sup>1</sup> पत्युरेव च । <sup>1</sup> f, निद्रिते r [निम्बते].

अमुत्तरा तृतीयस्य<sup>2</sup>

<sup>2</sup> r, तदीयस्य f.

—The end of the *varga* is here marked by २७ in b f k, not in h d m<sup>1</sup>.

<sup>a</sup> Cp. the words of RV. x. 85. 29: *parā dehi śālmulyaṃ brahmabhyaḥ*. See on this, AGE, i. 8. 12. <sup>b</sup> I am doubtful as to the emendation and interpretation of this line.



## 28. RV. x. 85. 31-43.

133. (that is), except at the time of intercourse, is forbidden to be taken hold of (*harāṇa*) by the husband<sup>a</sup>.

The stanza ' (The diseases) which ' (*ye* : x. 85. 31) is destructive of consumption (*yakṣma*)<sup>b</sup>; in the couplet ' May not ' (*mā* : 32, 33) (the seer) praises the waylayers.

हरणं hḍr, धारणं m<sup>1</sup>, हारणं f<sub>k</sub>, दाहणं b.—प्रतिविध्यति hḍm<sup>1</sup>r, प्रतिविधति b<sub>f</sub>k.—  
नाशिनी hḍkṣ, नाशिनीं m<sup>1</sup>r, नाशिनी b<sub>f</sub>.—दृचे मा hḍm<sup>1</sup>r, दृचेन b<sub>k</sub>, दृचे f.

<sup>a</sup> In order to keep 132 and 133 separate in translation, I have changed the construction, 'the taking hold, by the husband, of the garment,' &c.—According to the *Sarvānukramaṇī* 29, 30 are applied to release from the guilt of touching the wife's garment: *dve vadhūvāsahsaṃsparsamocanyau* (see Śaḍguruśiṣya). According to the commentator Jagannātha they censure the touching of the wife's garment: *vadhūvāsahsaṃsparsamindā*.  
<sup>b</sup> Cp. *Sarvānukramaṇī* : *parā yakṣmanāśinī*.

134. But (the stanza) ' Rough is this ' (*trṣṭam etat* : x. 85. 34) states what sort of man deserves (to receive) the bridal dress<sup>a</sup>. And various directions<sup>b</sup> are given to her relations

दृमेतदिति hḍ, दृमेतदिति m<sup>1</sup>, पिष्टमतदिति f<sub>k</sub>, पिष्टमतदिति b, अष्टमे यदिति (!) r.—आशास्ते b<sub>f</sub>kr, आशास्ति Am<sup>1</sup>.—जातिभिश्चा<sup>a</sup> hm<sup>1</sup>r, जातिभिश्चा<sup>a</sup> b, स्वाभिभिश्चा<sup>a</sup> f, जातिभिश्चा<sup>a</sup> kr<sup>2</sup>.

<sup>a</sup> Cp. the text of RV. x. 85. 34 : *sūryāṃ yo brahmā vidyāt, sa id vadhūyam arhati*.

<sup>b</sup> Cp. the text of RV. x. 85. 35 : *āsanaṃ viśasanam atha adhivikartanam*.

135. by the woman, who is bound<sup>a</sup>. And evolution<sup>b</sup> (*bhāvaṃvṛtti*) is here told, in the following (stanza : x. 85. 35).

B With the stanza ' I grasp thy ' (*grbhṇāmi te* : 36), as he then takes her hand, prayers for wealth

वशा hm<sup>1</sup>r, वश f<sub>k</sub>, वशं b.—ते अशा हशं m<sup>1</sup>, त रिवा शी हशं b<sub>f</sub>kr<sup>2</sup> (हश f).—  
गृह्णतश्च नाशिवः m<sup>1</sup>, गृह्णतश्चाशिवः b, गृह्ण अशमनाशिवः r<sup>2</sup>, गृह्ण अशमनाशिवः f<sub>k</sub>.—135<sup>cd</sup> and 136<sup>ab</sup> are found in b<sub>f</sub>kr<sup>2</sup>m<sup>1</sup> only.

<sup>a</sup> I have changed the active to the passive construction in order to separate 135 from 134 in translation.

<sup>b</sup> Cp. the words of the text : *sūryāyāḥ paśya rūpāni*, &c.

B 136. are uttered (by the husband). In the following (stanza : x. 85. 37) are also prayers for her with the object of union.

With the following (stanzas, the seer) utters prayers for the two both separately and together ;

परया  $m^1$ , परयास्  $b f k r^2$ .—\*श्रीयाशास्ते  $h d r$ , \*श्रीयाशास्ते  $m^1$ , \*श्रीराशास्ते  $b$ , \*श्रीय शास्ते  $f$ , \*श्रीयःशास्ते  $k r^2$ .—ताभ्यां  $b$ , स्वाभ्यां  $f$ , तायां  $r^2$ , ताभ्यः  $h d m^1 r$ .—सहैव  $h d m^1 r$ , सहैव चित्  $b f k r^2$ .

B 137. in the triplet 'Having no evil' (*aghora* : x. 85. 44-46) for her (alone), in 'Together' (*sam* : 47) and 'Here' (*iha* : 42) respectively for both. 'Here for us' (*ā naḥ* : 43) is to Prajāpati; and 'Her here' (*imām* : 45) is addressed to Indra<sup>a</sup>; the last (47) is to Brhaspati<sup>b</sup>.

This śloka is found in  $b f k r^2 m^1$  only. The MSS. have the first seven syllables of the second line in common, viz. आ नः प्रजापतेः प्रे, but  $m^1 f k r^2$  complete it with the corresponding part of 138, viz. प्रेमानाश्च यथाकूपं विशेषतः (which makes the first pāda end in the middle of a word, and gives the second two syllables too many);  $b$  alone completes it differently, viz. (प्रे)ममिन्द्रावत्या बृहस्पतेः. The variations of the MSS. are: प्रेमानाश्च रूपं विशेषतः  $m^1$ , प्रेमानाश्च यथाकूपं विशेषतः  $f k$  (\*श्रीयः  $f$ ), प्रेमानाश्च यथाकूपं विशेषतः  $r^2$ .—प्रेमा<sup>a</sup> I take to be the first syllable of the preceding प्रजापतेः repeated by a clerical error and afterwards combined with the pratika इमान्.—The end of the *varga* is here marked by २८ in  $b$ , not in  $f$ .

<sup>a</sup> The emendation *imām*, pratika of 45, and *aindri* seem probable, as Indra is invoked in that stanza.

<sup>b</sup> I have made the best I could of the last pāda from the reading found in one ( $b$ ) incorrect MS. alone. *Antyā brhaspatēḥ* can only be correct if the khila of one stanza beginning *āhravā* (which comes between RV. x. 85 and 86 and which forms the last stanza of the longer khila of six stanzas, printed in Aufrecht, p. 682) was regarded by the author of the BD. as the last stanza of x. 85. Cp. Meyer, *Ṛgvidhāna*, p. xxii.

## 29. Remarks on the Sūryā hymn (concluded).

138. Now these wedding formulas are recited for men also, being connected with the priests (*ārtviṣṭāḥ*)<sup>a</sup> and with the institutor of the rite (*yājāmānāḥ*) according to their respective form (and) their peculiarity (*viśeṣa*).

जिज्यन्ते  $h d r$ , जिज्यन्ते  $b$ .—बुधामपि  $h d r$ , बुधामिह  $b$ .—आर्लिष्या  $h d m^1 r$ , आर्लिष्या  $b$ .—याजेमानां  $b$ , यजमानाश्च  $m^1 r$ , यजमानाश्च  $h d$ .—This śloka is omitted in  $f k$  excepting the end, प्रेमानाश्च यथाकूपं विशेषतः, which, in all the MSS. ( $m^1 f k r^2$ ) but  $b$ , has been substituted for the corresponding part of 137; cp. critical note on 137, and observe that  $m^1$  (which has these syllables here also) as well as  $f k$  has the plural termination *amanāḥ* there.

<sup>a</sup> I have corrected *ārtviṣṭā* of the MSS. to *ārtviṣṭā*, as the former word could only be a neuter noun ('office of priest') while an adjective is necessary to correspond with

*yājamānāḥ*. The adjective *ārtvija* occurs above, vii. 83, where, it is to be noted, six out of eight MSS. read *ārtvijya*; cp. critical note on vii. 83.

139. And in those stanzas here in which respectively (*praty-rcam*) deities are proclaimed, one should state the one mentioned (*tām*) to be the deity or should state that (the stanzas) are addressed to Nārāsaṃsa (*nārāsaṃsī*)<sup>a</sup>.

प्रतिकीर्त्तये hdm<sup>1</sup>r, परिकीर्त्तये b, कीर्त्तये fkr<sup>2</sup>.—देवतासिह यासु याः hdm<sup>1</sup>r, देवता तेषु या भवेत् b, देवता तेषु भाववृत् f, देवता तेषु भाववृत्ततः kr<sup>2</sup>.—वदेतां hdm<sup>1</sup>rb, वदेतां r<sup>2</sup>r<sup>3</sup>, वेदां तां f.—देवतां तासु hdr, देवतां भु b, देव - - - तु fk.—नाराशंसिर् b, नाराशी fk, नाराशंसिर् hdm<sup>1</sup>r.

<sup>a</sup> On Nārāsaṃsī stanzas cp. above, iii. 154; cp. RV. x. 85. 6: *raibhī ūśid anudeyi nārāsaṃsī nyocani*.

140. And they declare that these stanzas addressed to Uṣas<sup>a</sup> form as a whole (*sarvathā*) a (hymn) concerned with evolution (*bhāva-vṛtta*)<sup>b</sup>; and in this hymn a verse (*pāda*) is also (thus) characterized with Sūryā<sup>c</sup>.

श्रीषसीः b, श्रीषसाः f, उपस्यः hm<sup>1</sup>r, उपस्यः d.—सर्वथा चैता hdr, सर्वथा चैवा m<sup>1</sup>, सर्व एवेता bf.—भाववृत्तं bfr, \*वत्तं h, \*वत्तं d.—प्रचयते hdm<sup>1</sup>r, निगयते bf.—पाद-शैवाच r, पादाशैवाच hdm<sup>1</sup>.—The whole of 140 is omitted in k, and 140<sup>d</sup> in bf.

<sup>a</sup> Sūryā being a form of Uṣas; cp. above, vii. 119-121 on the three forms of Uṣas; also ii. 79. <sup>b</sup> The eight stanzas x. 85. 6-13 have already been stated to have this character (*sūryāya bhāva-vṛttam*). <sup>c</sup> This seems to mean that both the hymn as a whole and in it in particular a single pāda have this character when Sūryā is mentioned in them. The pāda meant is probably 35<sup>d</sup>: cp. above, 135, note <sup>b</sup>.

141. 'Away, indeed' (*vi hi*: x. 86) is a hymn addressed to Vṛṣākapi; for that brown (*kapila*) bull (*vṛṣan*) is Indra<sup>a</sup> and Prajāpati: 'Indra is superior to all'<sup>b</sup>.

असौ हि hdm<sup>1</sup>bf, असौ तु r.—वृषा hdm<sup>1</sup>r, वृषः bf.—141<sup>ab</sup> is wanting in k.

<sup>a</sup> Cp. ii. 67, where Vṛṣākapi is also explained as *vṛṣā kapilaḥ*, and is stated to be one of the seven names of Sūrya or the celestial form of Agni. Cp. Max Müller, RV.<sup>2</sup> vol. iv, p. 27 (var. lect. on RV. x. 86). <sup>b</sup> The refrain of RV. x. 86, which is also quoted above, ii. 67.

142. (The hymn) beginning 'The demon-slayer' (*rakṣo-haṇam*: x. 87) is addressed to Agni. The following one, 'The oblation'

(*haviḥ* : x. 88), praises the three Agnis, this (terrestrial) one, and the Middle one, and Vaiśvānara<sup>a</sup> who is that (celestial) one.

०दि चापेयं hdr, ०दि चापेये m<sup>1</sup>, ०दि चापेयं r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>, ०दिरापेयं bfk.—वैश्वानरं च hdm<sup>1</sup>r, वैश्वानरश्च bfk.—The end of the *varga* is here marked by २९ in m<sup>1</sup>bf, by २८ in k, not at all in hd.

<sup>a</sup> Cp. above, i. 67, on Vaiśvānara as the celestial form of Agni.

### 30. Deities of RV. x. 89–93. Story of Purūṣas and Urvaśī.

143. And after (a hymn : x. 89) addressed to Indra<sup>a</sup> (comes) the Puruṣa hymn (x. 90). With the last (stanza : 16) of (the hymn) addressed to Puruṣa the circumstances (*artha*) are told in which the Sādhyas divided him for the purpose of sacrifice.

ऐह्यं hd, ऐह्य m<sup>1</sup>, ऐह्यं r, तथेद्वात् f, तथेद्वात् bkr<sup>2</sup>.—तथा has probably been inserted because the pāda had become a syllable short owing to the contraction *cāntya*.—पुष्यसूक्तं hm<sup>1</sup>r, पीष्यं सूक्तं bfk r<sup>2</sup> (पीष्यं S).—च अन्वया r, चान्वया hdbfk.—पीष्यश्च bfk, पुष्यश्च hm<sup>1</sup>r.—अमजत् r, अमजत् hdm<sup>1</sup>, अमजत् bfk.

<sup>a</sup> Or, according to A, 'There is (a hymn) addressed to Indra (x. 89) and (then) the Puruṣa hymn (x. 90).'

144. In the stanza addressed to Indra<sup>a</sup>, 'He who gives zeal when imbibed' (*āpāntamanyuh* : x. 89. 5), Soma is clearly praised. Soma is praised either because he belongs to the same world or because he is (Indra's) companion.

ऐह्यां b, ऐह्यां f, ऐतां k, ऐतां r<sup>2</sup>, अह्यां hm<sup>1</sup>r. —सोमोऽयं hm<sup>1</sup>r<sup>2</sup>bfkr<sup>2</sup>, सोमसु r. —144<sup>c</sup> = i. 19<sup>a</sup>; i. 98<sup>a</sup>; v. 172<sup>a</sup> (cp. Nirukta xi. 5). —144<sup>cd</sup> and 145<sup>ab</sup> are omitted in bfk, which have the following single line instead:

इह्यः प्राधान्यतो चायं सुतः सोमो निपातमाह ।

<sup>a</sup> I have preferred the reading *aindryām* to *aryām*, as the former seems to be supported by the *Sarvānukramanī*, which makes the express statement: *pañcamy aindrāsomi*.

145. Rathītara<sup>a</sup> has said that in this (stanza) Soma is incidental (*nipātabhāḥ*); for in (hymns) addressed to Indra there is here (such) incidental mention. In 'Together' (*sam* : x. 91) Agni is praised by Aruṇa.

रथीतरौ hdr, राथीतरौ m<sup>1</sup>.—ऐन्द्रेयु हि निपातोऽच Am<sup>1</sup>, ऐन्द्रो ह्येव निपा-  
तस्य bfr.

\* Cp. v. 142, where Rāthītara (not Rathītara) is quoted as stating certain deities to be *sūktabhāji*. The same authority is, therefore, perhaps meant here also, and the reading of m<sup>1</sup> may be the correct one.

146. 'Of your sacrifice' (*yajñasya vah* : x. 92) are two addressed to the All-gods (92, 93); but in that which (comes) next, 'Forth these' (*prāte* : x. 94), Arbuda adores the Pressing-stone as if incarnate;

प्रेत इत्युत्तरं तु यत् hm<sup>1</sup>r, प्रेति याव्यं वदुत्तरम् b, प्रेति याकूतदुत्तरम् f.—तथा-  
वृद्धस्य hm<sup>1</sup>r, तथार्युहिस्य b, तत्तावृद्धिसे f.

B 147. and with the two stanzas 'Forth this to Duḥśīma' (*prā tad duḥśīme* : x. 93. 14, 15) he (the seer) lauds the gift of kings<sup>a</sup>.

<sup>b</sup> Now in the days of yore the nymph Urvāśi dwelt with the royal seer Purūravas; and having made a compact (with him), she lived in wedlock with him.

147<sup>ab</sup> is found in B and m<sup>1</sup> only.—अप्सरासूर्वशी पुरा hm<sup>1</sup>r, अप्सरा उर्वशी परा b, अशरा उवशी परा f.—The end of the *varga* is here marked by ३० in hbfk, and by २० in m<sup>1</sup>, not at all in d.

\* There is no reference to this *dānatutī* in the *Sarvānukramapī*. <sup>b</sup> The following passage (147<sup>cd</sup>–153) is quoted by M. M., RV.<sup>2</sup> vol. iv, p. 31; cp. Śaṅgurusīṣya's version, pp. 155–158, quoted by Śāyana in his introduction to RV. x. 95; Śāyana also quotes the ŚB. version of the story. The present passage is translated in *Vedische Studien*, vol. i, p. 256, by Geldner, who treats the whole story historically, pp. 243–284.

### 31. Story of Purūravas and Urvāśi (concluded).

148. And the Chastiser of Pāka (Indra), being jealous of his cohabitation with her and of Brahma's<sup>a</sup> (*paitāmaha*) and his (Purūravas') passion (for her) as if he (Purūravas) were Indra<sup>b</sup>,

संवासम् hm<sup>1</sup>r, संवादम् bfr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—असूयन् hm<sup>1</sup>r, अनिहन् b, अनिहन् fk.—  
इन्द्रश्चापि तस्य तु hm<sup>1</sup>r, त्विन्द्रश्चापि r<sup>1</sup>r<sup>2</sup>r<sup>4</sup>r<sup>6</sup>, इन्द्रोऽपि तानि तु b, इन्द्रोऽपि-  
तानि तु fk.

<sup>a</sup> Cp. *Vedische Studien*, vol. i, p. 256, note <sup>2</sup>.

<sup>b</sup> By usurping the rights of Indra.

149. said to the bolt at his side with a view to separating them: 'Destroy, O bolt, the alliance of these two, if you wish (to do) me a favour.'

स तद्योसु वियोनार्थं  $m^1r$ , ०र्थे  $hd$ , स तद्योसु विमानार्थं  $r^1r^4r^5$ , स तद्योर्वियोनार्थं  $bfk$ .—मिन्धि  $r$ , मिन्दि  $m^1$ , मिद  $r^3$ , मिदि  $hd$ , मिष्य  $b$ , मिषि  $fk$ .—तद्योर्  $hr^3bfk$ , (मिन्धि) तद्योर्  $r$ .—वद्य  $hr$ , वद्य  $fk$ , वद्य  $b$ .

150. 'Very well,' said the bolt, and destroyed their alliance with its craft. Then bereft of her the king wandered about like one distracted.

मदिन्  $b$ , मिदिति  $hdm^1$ , मिदिति  $r$ , मेदी  $fk$ .—समायथा  $b$ , जमायथा  $fk$ , (गति) मायथा  $m^1r$ , omitted in  $hd$ .—हीनसु  $hm^1r$ , हीनः सः  $b$ , हीनं स  $fk$ .

151. As he wandered, he saw in a lake the beautiful (*abhirūpām*)<sup>a</sup> *Urvaśī*, as it seemed (*iva*), surrounded by five beautiful<sup>a</sup> maiden friends at her side.

अभिरूपामिषोर्वशीम्  $hdm^1r$ , अभिरूपामिषोर्वशीम्  $bfk$  (अधि<sup>०</sup>  $f$ ).—अभिरूपामिः  $hdr$ , अभिरूपा  $b$ , अभिरूपामिर्  $f$ .—पक्षमिः पार्श्वतो वृताम्  $hm^1r$ , वृतां चतस्रमिः  $b$ , वृतां (वृत्तं  $f$ ) चतस्रमि स्वतः  $fk$ , ममिः स्वतः  $r^2$ .

<sup>a</sup> In the light of the older form of the story in the SB. it seems probable that the original reading in both cases was *āti-rūpā*, 'in the form of a swan,' and this conjecture is supported by the use of the words *sarastī* and *śva*. Geldner has made this emendation, as he translates 'in Schwanengestalt.'

152. To her he said, 'Come back.' But she sorrowfully (*duḥkhat*) answered the king, 'You cannot now obtain me here; in heaven you will obtain me again.'

तमाह पुनरेहीति  $hd$ , तमाह पुनरेहीति  $r$ , तामुपाहृतः प्रीत्या  $bfk$ , पुनराहृत प्रीत्या  $m^1$ . Mitra combines both readings, adding a third pāda, so as to make the following two lines:

तमाह पुनरेहीति नेति सा त्वप्रवीक्षुषम् ।

तामुपाहृत प्रीत्या दुःखात्सा त्वप्रवीक्षुषम् ॥

—त्वयावेह  $hdr$ , त्वया ह्येह  $m^1$ , तवेहाय  $b$ , तवेहाय  $f$ , तं वेहाय  $k$ .—मां पुनः  $hm^1r$ , मां नृप  $b$ , मां नृपा  $fk$ .—The end of the *varga* is here marked by ३५ in  $hbfbk$ , not in  $m^1d$ .

## 32. Deities of RV. x. 96, 97. Story of Devāpi: x. 98.

153. This reciprocal narrative (*ākhyāna*)<sup>a</sup> in connexion with a summons (*āhvāna*)<sup>b</sup>, Yaska,<sup>c</sup> considers a dialogue, but Śaunaka a story,

चाखाणम् bkr, चाखातम् Am<sup>1</sup>.

<sup>a</sup> Cp. the example given above, i. 53, for 'narrative': *ākhyānam tu haye jāye* (x. 95). Geldner translates as if the text had *pratyākhyānam ca*. <sup>b</sup> The *āhvāna* meant is probably that contained in the first stanza of x. 95: *haye jāye . . vacāṃsi mītrā kṛnāvā-vaśat nu*. <sup>c</sup> This view cannot be gathered from Nirukta v. 13; x. 46, 47; xi. 36.

154. (that is, the hymn beginning) 'Ho' (*haye*: x. 95). The following one, 'Forth thy' (*pra te*: x. 96), is addressed to Indra. 'Which' (*yāh*: x. 97) is (in) praise of Plants. B In (its) employment this (hymn) of Bhiṣaj<sup>a</sup> is applicable to the cure of consumption (*yakṣma*).

श्रीवधीक्षवः m<sup>1</sup>r, श्रीवधीक्षव b, शुभधीक्षव f, श्रीवधीक्षवः hd (श्रीवधिक्षुतिः S).—निषजस्वितद् m<sup>1</sup>, निषजस्वितद् b, निषजस्वितद् fk.—154<sup>d</sup> is wanting in hdr, but is found in b<sup>1</sup>km<sup>1</sup> (and probably in Mitra's B MSS., though he has no note).

<sup>a</sup> Cp. Ārṣānukramanī x. 45: *yā oṣadhī tu sūktasya ṛṣir ātharvaṇo bhiṣaj*; see also Sarvānukramanī.

155. <sup>a</sup> Now Devāpi, son of R̥ṣiṣeṇa, and Śamtanu of the race of Kuru were two brothers<sup>b</sup>, princes among the Kurus.

श्वेषासु hm<sup>1</sup>r, श्वेषास b, श्वेषो हि f, श्वेषो हि k.—कौरव्यक्षिप hm<sup>1</sup>r, कौरव्यक्षिप b, कौरव्यक्षिप fkr<sup>2</sup>.—भारती bkr<sup>2</sup>r<sup>5</sup>pn Nirukta, भारती Am<sup>1</sup>f.

<sup>a</sup> The following passage, vii. 155-viii. 9, is quoted in an old MS. of Śaṅgurusīṣya and has been printed by me in the JRAS., 1894, pp. 22-24; it is also quoted, down to viii. 7<sup>ab</sup>, in the Nīṭimañjarī on RV. x. 98. 8. It has been translated, Sagenstoffe, p. 130, by Sieg. who has examined the whole story of Devāpi in its various versions, pp. 129-142. <sup>b</sup> As the present passage is clearly based on Nirukta ii. 10 and *bhāratau* occurs there, I have preferred this reading to *bhāratau*.

156. Now the elder of these two was Devāpi, and the younger Śamtanu; but the (former) prince, the son of R̥ṣiṣeṇa, was afflicted with skin-disease.

कनीचांश्चिह  $hm^1rp$ , ययीचांश्चिह  $b$ , वीर्यवांस च  $fk$ .—तु आदिवेषसुतो  $rp$ , तु आर्द्धि-  
वेषसुतो  $hdr^3m^1$ , स्वादिवेषसुतो  $fk$ , स्वादिवेषसुतो  $b$ .

157. When his father had gone to heaven his subjects offered him the sovereignty. Reflecting for but a moment, he replied to his subjects :

राज्येन कन्द्यामासुः प्रजाः  $hm^1rp$ , कन्द्येयुस्तु राज्ञं  $r^1r^4r^6$ , अवकन्दन् प्रजासं  
तं तु राज्ये  $bf$ , अवक - न् प्रजासं तु राज्ये  $k$ , पर्यवन्दन् प्रजासं तु  $n$ .—गति गुरी  $h$ , गति  
गुरी  $m^1pd$ , गुरी गति  $bfk$ , गुरी मृति  $n$ .—स सुहर्तमिव  $m^1rbfkpu$ , सुहर्तमिव स  $h$ , सा  
 $d$ .—प्रत्यभाषत  $hrbfk$ , प्रत्यभाषयत्  $n$ .—The end of the *varga* is here marked by ३२ in  
 $bfk$ , not in  $hd$ .—The last *pāda* is repeated in  $b$  only.



## 1. Story of Devāpi (continued).

1. 'I am not worthy of the sovereignty: let Śamtanu be your ruler.' Assenting to this, his subjects anointed Śamtanu king.

The second line is omitted in n.

2. When the scion of Kuru had been anointed, Devāpi retired to the forest. Thereupon Parjanya did not rain in (that) realm for twelve years.

ततोऽभिषिक्ते कीरवे hm<sup>1</sup>r<sup>1</sup>fk, अभिषिक्ते तु कीरवे b.—तासेज्जः शतं समाः hm<sup>1</sup>r<sup>1</sup>b, राज्ये द्वादश वै समाः fk, राज्ये द्वादश वै समाः n(h), राज्यं तद्वाससाः समाः n, राज्यं तद्वाद्वाहीः समाः n(m), राज्ये द्वादश वर्षाणि Nirukta. As the present passage is clearly based on Nirukta ii. 10, I have preferred the reading राज्ये द्वादश to रात्रि शतं.

3. Śamtanu accordingly came with his subjects to Devāpi and propitiated him with regard to that dereliction of duty<sup>a</sup>.

<sup>a</sup> That is, in passing him over and anointing his younger brother.

4. Then, in company with his subjects, he offered him the sovereignty. To him, as he stood humbly with folded hands<sup>a</sup>, Devāpi replied :

वीनं राज्येन hm<sup>1</sup>rp, वीनं राज्ये च bfk, वीव राज्यं च r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—मङ्गं तु प्राज्ञनिश्चितम् r<sup>3</sup>fk, प्रवणं प्राज्ञनिश्चितम् r<sup>7</sup>, मङ्गं तु प्राज्ञनिश्चितम् b, मङ्गं प्राज्ञनिश्चितम् hdr, प्रवणु प्राज्ञनिश्चितः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Cp. above, v. 76 : *sthitev prukvaḥ kṛtāñjalāḥ*.

5. 'I am not worthy of the sovereignty, my energy being impaired by skin-disease; I will myself officiate, O king, as your priest in a sacrifice for rain.'

The end of the *varga* is here marked by १ in hm<sup>1</sup>b<sup>1</sup>fk, not in d.

## 2. Story of Devāpi (concluded). Deities of RV. x. 99-101.

6. Then Śamtanu appointed him to be his chaplain (*puro 'dhatta*) and to act as priest (*ārtvijyāya*). So he (Devāpi) duly performed the rites productive of rain.

स शंतनुः hm<sup>1</sup>r, स कीरवः bfkpn.—स चास्य वीने hm<sup>1</sup>rp, चकार सोऽस्य bfk<sup>1</sup>n.

7. And he sacrificed to Brhaspati with the stanzas, 'O Brhaspati, to' (*brhaspate prati*: x. 98. 1-3)<sup>a</sup>.

B When with the second (stanza) of this hymn Jātavedas<sup>b</sup> had informed him (*bodhite*)<sup>c</sup>,

प्रतीक्षुमिर् bfrn, प्रतीक्षिर् p, प्रतीक्षितद् Am<sup>1</sup>.—चैव hdr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>m<sup>1</sup>bfrn, चैवं r.—बोधिते m<sup>1</sup>fr, बाधिते k, बोधितो b.—7<sup>cd</sup> and 8<sup>ab</sup> are found in B and m<sup>1</sup> only.

\* The contents of the hymn indicate that the first three stanzas are connected with Brhaspati, while the following four are connected with the gods (cp. below, 9). <sup>b</sup> As a messenger of Brhaspati. <sup>c</sup> Sieg would read *bodhito*, agreeing with the subject (Brhaspati) in 8<sup>ab</sup>: 'I, instructed by Jātavedas, will place,' &c.

B 8. 'I will place brilliant speech in your mouth<sup>a</sup>: praise the Gods,'

then he (Brhaspati) being pleased bestowed on him (Devāpi) divine Speech; and therewith

आखे br, आखे(ति) fkr<sup>2</sup>, आखे m<sup>1</sup>.—युमतीं m<sup>1</sup>, कुमतिं b, युमतिर् fr, द्विमतिर् kr<sup>2</sup>.—ततः Am<sup>1</sup>p, इति B.—देवीं hm<sup>1</sup>rb, देवीं fkr.—च सः hm<sup>1</sup>rp, नु सः bfr.

\* The words of RV. x. 98. 2 only slightly modified: *dadhāmi te dymatīm vācam āsan*.

9. he in four stanzas (x. 98. 4-7) sang (in praise of) the gods with a view to rain only, and Agni with the remainder of the hymn (8-12). The next hymn 'Whom?' (*kam*: x. 99) is addressed to Indra.

एव तु hm<sup>1</sup>r, एव च bfr.—अपि च hdr, अपि तु bfr.

10. 'O Indra, stand fast' (*indra drhya*: x. 100) is to the All-(gods); the following one, 'Awake' (*ut*: x. 101), is (in) praise of the priests<sup>a</sup>: the application of rites (*vinīyoga*) is here proclaimed by setting forth the powers of these (priests).

परम् hm<sup>1</sup>r, परा bfr.—अक्काजेनेषां Am<sup>1</sup>bfrkr<sup>2</sup>, अक्कायेनेषां r.—The end of the *varga* is here marked by २ in m<sup>1</sup>bf, not in hdk.

\* Sarvānukramaṇi: *ṛtvikstutir vā*; the option, according to Śaṅgurusīṣya, is owing to the statement of the BD. that this is a *ṛtvikstuti*, while the Devatānukramaṇi states that it is addressed to the All-gods.

## 3. Deities of RV. x. 102, 103. The Khila of Nakula.

11. 'Forth' (*pra*: x. 102), Śākatāyana<sup>a</sup> considers a narrative hymn: Yāska<sup>b</sup> (thinks) that it is addressed to the Mallet (*drughaṇa*) or to Indra; but Śaunaka, that it is addressed to the All-gods.

प्रेतीतिहासयुक्तं तु Am<sup>1</sup>, इतिहासं प्र ते युक्तं b, इतिहासं प्रात युक्तं fk, इतिहासं प्रेति युक्तं r<sup>2</sup>, वेतिहासं प्रेति युक्तं r<sup>7</sup>.—यास्को द्रौघयम् hdm<sup>1</sup>, यास्को द्रौ घनम् (!) r, घनम् r<sup>4</sup>r<sup>6</sup>, वाक्को द्रौघयम् b, वाक्को द्रौघयम् f, वाक्को द्रौघयम् kr<sup>2</sup> (द्रौघयम् S).

<sup>a</sup> Cp. Geldner, Vedische Studien, vol. ii, p. 2. <sup>b</sup> See Nirukta ix. 23, where Yāska comments on RV. x. 102. 9, beginning: *drughaṇo drumayo ghaṇas: tatretihāsam ācakṣate*.

12. By this (hymn) Mudgala Bhārmyasva in a contest overcame Indra and Soma, having yoked a bull and a Mallet belonging to Indra, to his chariot<sup>a</sup>.

आवाकनेन hm<sup>1</sup>r, आवाकने तु fkr<sup>2</sup>, आवाकने तु r<sup>7</sup>.—भार्म्यस्व SNir., भार्म्यस्व hdm<sup>1</sup>, भार्म्यस्व r, भार्म्यस्व f, भार्म्यस्व kr<sup>2</sup>, भार्म्यस्व b, भार्म्यस्व r<sup>7</sup>.—वृषभं r<sup>1</sup>r<sup>4</sup>b fkr<sup>2</sup>Nir., वृषभं hdm<sup>1</sup>r (cp. वृषभेण S).—युक्ता ऐन्द्रं r, युक्तेन्द्रं b, युक्त एवं fk, युक्ता वैन्द्रं m<sup>1</sup>, युक्ता चेंद्रं hd.

<sup>a</sup> Cp. Nirukta ix. 23: *mudgalo bhārmyasva ṛṣir vṛṣabhaṃ ca drughaṇam ca yuktoṣa saṃgrāme vyavahṛtya ṛjīm jigāya*; cp. also RV. x. 102. 5: *tena mudgalaḥ pradhane jigāya*. See Sarvānukramaṇī and Ṣaḍgurusīṣya's metrical version of the story.

B 13. Apratiratha Aindra desiring victory when fighting in battle sang (the hymn).

'The swift' (*āsuh*: x. 103) is addressed to Indra: in the stanza 'Of those' (*amiśam*: 12)<sup>a</sup> the goddess Apvā is praised.

युधन् r, युध b, यद्वा f, यद्वा k, यस्व m<sup>1</sup>.—जयं kr, जय f, जयत् b.—ऐन्द्रोऽप्रतिरथो S, ऐन्द्रो प्रतिरथं m<sup>1</sup>r, औद्रा प्रतिरथं bfk.—अवादेव r, अवा देवो स्व hdm<sup>1</sup>, अवा देव b, अवा देव f, अवा दिव k, (अवाक्वा) अवादेवी S.—13<sup>ab</sup> is found in B and m<sup>1</sup> only.

<sup>a</sup> This stanza is commented on by Yāska, Nirukta ix. 32, as addressed to Apvā. Cp. Sarvānukramaṇī and Ṣaḍgurusīṣya.

B 14. The fourth (stanza) should be (regarded as) addressed to Bṛhaspati<sup>a</sup>, as well as (the stanza) 'The great one' (*mahān*) in the hymn of Nakula<sup>b</sup>.

Now there is a couplet addressed to the Maruts, 'Advance' (*preta*: x. 103. 13)<sup>a</sup>, the (first stanza being) optionally addressed to Indra. (The hymn) which follows (begins) 'Brahma'<sup>b</sup>.

चतुर्थो बार्हस्पत्या  $bm^1r (=S)$ , चतुर्थी बार्हस्पत्या  $fk$ .—आवसप्रसहामिति  $r$ , नाकु-  
लेत्यसहामिति  $b$ , नाकुलेत्यसहामिति  $f$ , नाकुले प्रसहामि च  $m^1$ .— $14^{ab}$  is found in B and  
 $m^1$  only.—द्वये तु महतः  $hr^2$ , द्वयेति महतः  $m^1$ , द्वयेति माहतः  $d$ , द्वये च महतः  $r$ ,  
द्वयसु माहतः  $fkr^2$ , द्वायसु माहतः  $b$ .—प्रति ब्रह्मेति  $hdm^1$ , प्रति शर्वेति  $r$ , प्रीतेत्यिद्री  
वे  $b$ , प्रीतेत्यिद्री वे  $fk$ .—ब्रह्म यत्परम्  $bf$ , ब्रह्म वै परम्  $k$ , परमं तु यत्  $hm^1r$ .

\* That  $14^{ab}$  is original is indicated by the recurrence of the words *catvrtthi bārhas-*  
*patyā* in the Sarvānukramaṇī. <sup>b</sup> This is the khila of ten stanzas by Nakula which  
immediately precedes RV. x. 104. It is thus described in the Anukramaṇī of the Kashmir  
collection: *brahma; daśa; vāmadevyo nakulas; saurī, gharmastutir, bārhaspatyā, sāvitri*  
(*aṣṭir*): *gharmaparā etās; sauryas cāndramasasyaś ca śeṣā, jagatyāḥ*. The first stanza:  
*brahma jājñāṇaṁ prathamāṁ purastāt* is quoted in AB. i. 19 and elsewhere (see Aufrecht's  
ed., p. 421). The third stanza, beginning *mahān mahī*, which mentions the name of  
Bṛhaspati, is also quoted in AB. i. 19 and AŚS. iv. 6. 3; it occurs in TS. ii. 3. 14<sup>6</sup>.  
There can be little doubt that the *pratika mahān* is the original of the corruptions in  
the MSS. <sup>c</sup> By this couplet must be meant the last stanza of RV. x. 103, and the  
first of the khila of two stanzas, beginning *asau yā senā marutaḥ* which immediately  
follows. RV. x. 103. 13 is described in the Sarvānukramaṇī as *antya[āindri] māruti vā*.  
The stanza *asau me* occurs in the SV. and the AV., and in VS. xvii. 47 it immediately  
follows *preta* (RV. x. 103. 13).

15. In it, at the beginning of the hymn, where no deity is  
specified (*anirukta*)<sup>a</sup>, one stanza (1) adores the Sun, that which  
(begins) 'Unto' (*abhi*: 4)<sup>b</sup>, Savitr, while the (first) four are  
closely connected with the Caldron (*gharma-parāḥ*)<sup>c</sup>.

तचानिदत्तसूतादावृगेका  $hm^1r$ , तचानिदत्तवैशदेत्युचेका  $b$ , तचानिदत्त वैशद्वत्युचेका  
 $f$ .—धर्मपराश्व<sup>a</sup>  $r$ , धर्मपराश्व<sup>a</sup>  $fkr^2r^3$ , धर्मं परा च  $m^1$ , धर्मं पराश्व<sup>a</sup>  $hdb$ .—अभीति या  
 $hdb$ , अभीतयः  $fk$ .—The end of the *varga* is here marked by ३ in  $bfk$ , not in  $hdm^1$ .

\* In AB. i. 19. 1 *brahma* in this mantra is explained as Bṛhaspati. This stanza=  
AV. iv. 1. 1. The second stanza (*iyam vai pitre*) is described in the Anukramaṇī of the  
khila collection as *gharmastutiḥ*; it is=AV. iv. 1. 2. The third stanza (*mahān mahī*=  
TS. ii. 3. 14<sup>6</sup>) has already been stated to be addressed to Bṛhaspati and is so described  
in the khila Anukramaṇī. <sup>b</sup> This stanza (*abhi tyam devaṁ savitāram*)=AV. vii. 14. 1;  
VS. iv. 25; TS. i. 2. 6<sup>1</sup>; SV. i. 464, is in the aṣṭi metre and is referred to in ŚB. xiii. v. 1<sup>11</sup>  
as an *atichandas* verse. <sup>c</sup> This agrees with the statement of the Anukramaṇī

(*gharmaparā etāḥ*); it is also borne out by AB. i. 19. 1-4 and AŚS. iv. 6. 3, where all

these four stanzas are quoted, in the same order in which they occur in the khila collection, as mantras to be repeated in the Pravargya ceremony (in which the *gharma* vessel is used).

4. Deities of RV. x. 104, 105. Bhūtāmśa Kāśyapa : RV. x. 106.

16. The six stanzas of the rest of the hymn (adore) Sun and Moon together<sup>a</sup>.

Now with the (hymn) which comes after this (beginning) 'It has been pressed' (*asāvi* : x. 104) Aṣṭaka<sup>b</sup> praised Indra.

सुतशेषस्य hm<sup>1</sup>r, शेषस्य bfk.—र्धाचन्द्रमसो सह hm<sup>1</sup>r, र्धाचन्द्रमसो सुतिः bfk.

<sup>a</sup> With regard to this khila, on the form and contents of which we can now speak with certainty, cp. Meyer, *R̥gvidhāna*, p. xxii, and Oldenberg, *Prolegomena*, p. 364 f.

<sup>b</sup> On Aṣṭaka cp. Śaṅgurusīṣya on RV. x. 104.

17. The descendant of Kutsa, by name Durmitra<sup>a</sup>, (saw) the hymn 'When, Glorious One?' (*kadā vasa* : x. 105). Sumitra may also be his name, (while) the other word (Durmitra) would express an attribute (*guṇa*)<sup>b</sup>.

कोत्सः hm<sup>1</sup>r, चीत्सः fk, कोत्सं b.—वदा वसोः hm<sup>1</sup>r, वदा वसोत् bfk.—सुमि-  
वद्वैव नाम खाद् hdm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>2</sup>, सुमिच इति नामाख्य bfk.—इतरत्यदम् bfk, ०रे पदम्  
hdm<sup>1</sup>r (cp. ii. 73).

<sup>a</sup> As to Durmitra cp. Śaṅgurusīṣya on RV. x. 105, and Oertel, *The Jaiminiya version of the Dīrghajihvi Legend*, in the *Transactions of the Oriental Congress of Paris*, Section Argyenne, p. 229.

<sup>b</sup> Cp. *Sarvānukramaṇī*: *kautso durmitro nāmnā sumitro guṇataḥ sumitro vā nāmnā durmitro guṇataḥ*.

18. Now Bhūtāmśa Kāśyapa<sup>a</sup>, being desirous of offspring, in days of old performed rites; for this most excellent of sages had not obtained any children.

प्रजाः काचित् hdm<sup>1</sup>r, प्रजां वै स bf, प्र वै स k.

<sup>a</sup> It is somewhat strange that Yāska in *Nirukta* xii. 40, on RV. x. 106, should have the identical words, *bhūtāmśaḥ kāśyapa āśvinam*, which are used in the *Sarvānukramaṇī* to describe that hymn. This looks as if some sort of *Anukramaṇī* had already existed in Yāska's time.

19. His wife said to Bhūtāmśa : 'I will bear as many sons as you wish : (only) praise the gods in pairs.'

इक्षसि hdm<sup>1</sup>rk, इक्षमि b, इक्षसि r.—दम्भसु सुहि hdm<sup>1</sup>b, दम्भसु हि r, दम्भ सुहि rk.

20. Now all pairs came to him from desire of praise. Observing them he did so (praise them in x. 106): the Aśvins own the hymn (*sūktabhāgin*).

तमभ्यसु hdr, त्वंसु bf.—सर्वाणि दम्भानि hdm<sup>1</sup>r, दम्भानि सर्वाणि bfr.—तान्व-  
वेक्ष्याथ तक्षत्रे hm<sup>1</sup>r, ज्ञातान्ववेक्ष संचक्रे fkr<sup>2</sup>, ज्ञातान्ववेक्ष संचक्रे b.—The end of the  
varga is here marked by ४ in hbfk, not in m<sup>1</sup>d.

#### 5. RV. x. 107. Story of Saramā and the Paṇis: RV. x. 108.

21. This same hymn (x. 106) is stated to be addressed to the Aśvins because of (their) occurrence (*bhāvāt*) at the end. For in this hymn the characteristic (name) of the deity does not appear till the last verse\* (*pada*).

मावाह hm<sup>1</sup>rfk, मावह b.—न ह्य\* hm<sup>1</sup>rb, न त्व\* fk.—प्रागव्याह f, प्रागव्ये k,  
प्रागव्या b, प्रागेव्याच hm<sup>1</sup>r.—दृक्षते पदात् b, दृक्षते पदान् fk, हि दृक्षते hm<sup>1</sup>r.

\* Op. Nirukta xii. 40 (with Roth's Erläuterungen), where Yāska states that in this hymn the name of the deity is mentioned only once (*ekaliṅga*).

22. Now with the hymn here following, 'There has appeared' (*āvir abhūt*: x. 107), Dakṣiṇā Prājāpatyā praised herself.

एव तुष्टाव hm<sup>1</sup>r, अभितुष्टाव bfr.—प्राजापत्याच hm<sup>1</sup>r, प्राजापत्या bfr<sup>2</sup>.

23. Some, however, say that the givers of sacrificial fees are here praised; and that, because they are the givers of sacrificial fees, liberal donors (*bhojāḥ*) are praised with four (stanzas)\*.

दक्षिणानां च hm<sup>1</sup>r, दक्षिणानां हि bfr.

\* That is, in RV. x. 107. 8-11 where the rewards of the *bhoja*s are described. The option as to the deity expressed by the Sarvānukramaṇī with the words *dakṣiṇā tadā dātā vāstāt* is doubtless owing to the opinion of *eke* here stated.

24. There were demons called Paṇis who dwelt on the farther bank of the Rasā. These carried off the cows of Indra and hid them away carefully\*.

रसापारनिवासिनः  $hm^1r$ , सिन्धुपारनिवासिनः  $bfr^2$ .—अगृह्य  $fr$ , अगृह्य  $b$   
निगृह्य  $hdm^1$ , निगृह्य  $r^1r^4r^0$ .

\* Cp. *Sarvānukramaṇī*: *paṇibhīr asurair nigūhā gāh*.

25. Brhaspati saw (it was) thus; and having seen it he reported it to Indra. Then the Chastiser of Pāka (Indra) dispatched Saramā<sup>a</sup> thither on a message.

तथापञ्च  $fk m^1r$ , तथ पञ्च  $b$ , तथा पञ्च  $hd$ .—दूयेऽथ  $hdm^1r^3fkr^2$ , दूती तु  $r$ ,  
दूता  $b$ .—The end of the *varga* is here marked by  $\psi$  in  $bf$ , not in  $hdm^1$ .

\* Cp. *Sarvānukramaṇī*: *anveṣṭuṃ saramāṃ devatūṇāṃ indreṇa prahitām*.

### 6. Story of Saramā and the Paṇis (continued).

26. In the (hymn) 'What?' (*kim*: x. 108) the Paṇi demons interrogated her with the uneven stanzas<sup>a</sup>, (saying) 'Whence (do you come)? To whom do you belong, fair one? Or what is your business here?'

किमित्थपायुवामिन्नां  $m^1fr$ , किमित्थपामिन्नां  $hd$ , किमन्य  $ba$ , तामिन्ना  $b$ .—पण्यो  
ऽसुराः  $hm^1r$ , पण्यः सह  $bfk$ .

\* Cp. *Sarvānukramaṇī*: *ayugbhiḥ paṇayo mitriyantaḥ procuḥ*.

27. Then Saramā addressed them: 'I wander about as the messenger of Indra, seeking you and (your) stall and the kine of Indra who is asking for them.'

अवाग्रवीक्षान्  $hdm^1$ , अवाग्र  $r$ , तानग्रवीक्षु  $b$ , तानग्रवीक्षु  $fk$ .—दूयेऽह्नी वेचराव्यह्नी  
 $hm^1r$ , दूतीह्नी चराव्यह्नी  $bf$  (cp. RV. x. 108. 2: इह्नीह्नी दूतीर् . . चरामि).—व्रचं चा<sup>a</sup>  
 $hdm^1fk$ , व्रवाहा<sup>a</sup>  $r$ .—निवहन्ती  $hm^1r$ , निवहन्ती  $bfk$ .—गावेवेह्नी पुहन्तः  $f$ , गावेवे-  
ह्नी पुहन्ति  $k$ , गावे वेह्नी पुहन्तः  $b$ , वेह्नीगावेवे पुहन्ताः  $hdm^1$ , वेह्नीगावेवे पुहन्ति  $r$ .

28. On learning that she was the messenger of Indra, the wicked demons said: 'Do not depart<sup>a</sup>, Saramā; be our sister here<sup>b</sup>.

दूतीं ताम्  $hdm^1r$ , तां दूतीम्  $bfk$ .

\* With the words *mā gās tvam*, cp. iv. 73: *mā gopāś tvam*.

<sup>b</sup> Cp. Oldenberg's remarks, ZDMG., 1898, p. 414 f., on Oertel, JAOS., vol. xix, part ii, pp. 97-103, who deals

with this legend from the BD. in connexion with the Jaiminiya Brāhmaṇa.—The wording of 28<sup>ad</sup> and 29<sup>a</sup> is based on RV. x. 108. 9 : *svasūraṃ tvā kṛnavāi, mā punar gā, apa te gavāṃ subhage bhajāma.*

B 29. Let us divide our share of the cows; be not unfriendly (*ahitā*) henceforth again.'

And with the last stanza of this hymn (x. 108. 11), as well as with the even ones throughout<sup>a</sup>,

गवां m<sup>1</sup>, गवां b, गगवां fk.—माहिता इ m<sup>1</sup>, मोहिता इ fk, मोहिताहि b.—29<sup>ab</sup> is found in b f k m<sup>1</sup>, not h d r.—सूक्तखात्यावयवा चर्वा b, सूक्तखात्या चर्वा fk, सूक्तखात्या चर्वा h m<sup>1</sup> r, सूक्तखात्यापचर्वा r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>.—युग्मानिस्त्वेव h m<sup>1</sup> r, \*मिष्वेव b f, \*मिष्वेव k.

<sup>a</sup> Cp. Sarvānukramaṇī: *sū tām yugmāntyābhir . . pratyāoaṣṭe.*

30. she said, 'I do not desire either sisterhood (with you) or (your) wealth; but I should like to drink the milk of those cows which you are hiding there<sup>a</sup>.'

पिवेयं h m<sup>1</sup> r b f, पिबामि r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>.—तु पयस् h m<sup>1</sup> r, पयस् fk, पयस् b.—The end of the *varga* is here marked by ई in b, by १ई in fk, not at all in h d m<sup>1</sup>.

<sup>a</sup> Oldenberg (loc. cit.) would read *yās te*, 'which (cows) you here,' but all the MSS. have *yās tā*; and even though the cows are hidden, the *tāḥ* might have a vaguely demonstrative sense='which you have hidden over there.'

#### 7. Story of Saramā and the Panis (concluded).

31. The demons saying 'yes' to her, then brought her the milk. She having, from natural taste and greed, drunk the demons' milk—

पयस्ततः h m<sup>1</sup> r b, परस्ततः fk.

32. excellent, charming, delightful, stimulating strength—then again crossed the Rasā which extended a hundred leagues,

परं b m<sup>1</sup>, पयः h d r<sup>3</sup>, वरं r, परं b f k.—संवचनं h d m<sup>1</sup> b, \*सं वचनं fk.—ततः h m<sup>1</sup> r, च यत् b f k.—32<sup>ab</sup> is repeated in b.—\*विस्ताराम् h m<sup>1</sup> r, विस्तीर्णाम् b f k.

33. on the farther<sup>a</sup> bank of which was their impregnable stronghold. And Indra asked Saramā, 'You have seen the cows, I hope?'



सुदुर्वचम् hdb, च दुर्वचम् r.—<sup>a</sup>दुर्वच hm<sup>1</sup>r, <sup>a</sup>दुर्वच bfk.

<sup>a</sup> That is, regarded from where Indra was.

34. But she, under the influence of the demons' (milk), replied 'no' to Indra. He, enraged, struck her with his foot. She then, vomiting the milk,

आसुरस्य hdm<sup>1</sup>r, असुरस्य bfk.—तु Am<sup>1</sup>, हि B.—कुक्षः b, कुक्ष hdm<sup>1</sup>r, कुक्ष<sup>2</sup> fk.

35. went, trembling with fear, back again to the Panis. The Lord of bay Steeds<sup>a</sup> (Indra) on his car, by the track which followed her steps<sup>b</sup>,

सा मयोदिता hm<sup>1</sup>r, च मयादिता fk, <sup>a</sup>मयादिता b.—पदानुसारिपयत्वा hdm<sup>1</sup>, पयसस्य तद्वत्त्वा fkb, पयसस्य पयत्वा r.—हरिवाहनः hm<sup>1</sup>r, सुखमज्ञसा fk, सुखमज्ञसा b.—The end of the *varga* is here marked by ॐ in b, not in hdm<sup>1</sup>fk.

<sup>a</sup> Or, according to B, 'easily and quickly.'

<sup>b</sup> Or, according to B, 'by her vomiting of the milk,' which made a track.

### 8. Deities of RV. x. 109-120.

36. went and smote the Panis and brought back the cows.

Now Brahmajyā Juhū sang<sup>a</sup> (the hymn) 'They spoke' (*te 'vadan*: x. 109) addressed to the All-gods.

वचान च पथीन् hm<sup>1</sup>rb, वचान पाथीन्सां fk.—नास ताः hdr, नास गाः bfk.—<sup>a</sup>देवं तु hm<sup>1</sup>r, <sup>a</sup>देवं स्वात् br<sup>2</sup>, <sup>a</sup>देवं स्वा fk.—जामदग्न्यस्यप्रियः hdr, ब्रह्मवाया जुह्वर्जनी m<sup>1</sup>bfkr<sup>2</sup> (जुह्वर्ज<sup>a</sup> r<sup>2</sup>).

<sup>a</sup> This is the reading of B; cp. Ārṣṇukramaṇi: *te 'vadunn iti sūktasya brahmajyā juhū muniḥ*. A's reading of the last pāda (37<sup>ab</sup> being here omitted) means: ' (then come) also the Āpri stanzas of Jamadagni' (x. 110). This reading has the appearance of an abridgement of 37<sup>ab</sup>.

B 37, 38. After it follows the Āpri hymn of Jamadagni, 'Kindled to-day' (*samiddho 'dya*: x. 110).

The Vairūpa seers simultaneously with the three hymns (x. 111-113) 'Ye Wise Ones' (*manisīṇaḥ*: x. 111. 1) sang to Indra as he set out against the Panis. The following hymn 'Two caldrons' (*gharmā*: x. 114) is addressed to the All-gods. Some, however, think<sup>a</sup> that here are praised

37. वामदधिं b, वामदधि fkr<sup>2</sup>, वामदधिः m<sup>1</sup>.—‘हो वाग्नी’ m<sup>1</sup>, ‘हो वाग्नी’ b, ‘हो वाग्नी’ f, ‘हो वाग्नी’ kr<sup>2</sup>.—37<sup>ab</sup> is found in b fkr<sup>2</sup> m<sup>1</sup>, not in hdr.—युगपदि ब्रजन्तं तं h m<sup>1</sup> r, ब्रजन्तं युगपत्सर्वे fkr<sup>2</sup>, ब्रजन्तं युगपत्सर्वे b.—वेक्ष्या चक्षयस्त्रिभिः hdm<sup>1</sup>, वेक्ष्या चक्षयस्त्रयः r, वेक्ष्यासं त्रिभिः परेः fkr<sup>2</sup>.

38. मनीषिणः b fkr<sup>2</sup>, विनीषिणं hdm<sup>1</sup> r.—सुतां hdr, सुतं b, सुतं fk.

\* This word is taken from the next line.

39. the Gods and Indra, the Metres, and the Middle Agni. The seer Upastuta uttered (the hymn) ‘Wondrous’ (*citraḥ* : x. 115) which is addressed to Agni.

अनादर्विरु h m<sup>1</sup> r, इदर्विरु bfk.

40. ‘Drink’ (*pīḥa* : x. 116) praises Indra; ‘Not’ (*na* : x. 117), Food. The next (x. 118) is demon-slaying (and) addressed to Agni. ‘So, indeed’ (*iti vai* : x. 119) is addressed to Laba<sup>a</sup>. ‘That’ (*tat* : x. 120) is addressed to Indra: the Āptyas are incidentally mentioned in the sixth (stanza).

राक्षोघ्नापियम् fk, राक्षोघ्नापियम् b, राक्षोघ्नापियम् h m<sup>1</sup> r (आपियं राक्षोघ्नम् S), आपियं तु परं ततः r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>.—आचम् g, आचम् bfk, अचम् hd, तावद् r.—आप्याः r, आप्या hdm<sup>1</sup>, आप्या f, दावा k, आप b.—यव्यां m<sup>1</sup> b fkr, यव्या h.—निपातिताः h m<sup>1</sup> r, न संसुता b, न संसुतः fkr<sup>2</sup>.—The end of the *varga* is here marked by ८ in bfk, not in m<sup>1</sup>.

\* 40<sup>o</sup> is quoted by Śaṅguruśiṣya on RV. x. 119; cp. Ārṣānukramaṇī x. 53<sup>ad</sup> also quoted by Śaṅguruśiṣya, whose reading differs from that of the published text.

### 9. Deities of RV. x. 121-129. Three khilas.

41. Then (comes a hymn) addressed to Prajāpati (x. 121), one to Agni (x. 122), one to Vena (x. 123) in succession. ‘To this our’ (*imam naḥ* : x. 124) is (in) praise of Varuṇa, Indra, Agni, Soma<sup>a</sup>.

संस्रवः h m<sup>1</sup> r<sup>3</sup> b fkr<sup>2</sup>, संस्रुतिः r.—वसुधैव कुटुम्बकम् h m<sup>1</sup> r bfk, सोमाभिवक्ष्यामि तु r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>.—इमं न h m<sup>1</sup> r, त्विमं तु fk, त्विमं तु b.

\* Cp. Sarvānukramaṇī: *agni-varuṇa-somānām ... atindry uttamā*.

42. Now the four stanzas here at the beginning of the hymn (x. 124. 1-4), Agni sang in praise of himself<sup>a</sup>; but Soma is

praised with the sixth (6) and with the ninth in three verses (9<sup>abc</sup>).

तत्तत्त्वचं hm<sup>1</sup>r, चतस इति bfk.—सोमसु hm<sup>1</sup>r, सोमसु fk, सोमसु b.—वज्रा च hm<sup>1</sup>r, वज्रा तु bfk.—ववन्वा hm<sup>1</sup>r<sup>3</sup>, ववन्वा bfk<sup>2</sup>, ववन्वा r.

\* According to this, Agni is seer and deity of RV. x. 124. 1-4, while, according to the Sarvānukramaṇī, Varuṇa and Soma are seers of 1 as well as Agni.

43. But the remaining three (x. 124. 5, 7, 8) are addressed to Varuṇa<sup>a</sup>, while the last verse (9<sup>d</sup>) is addressed to Indra alone<sup>b</sup>. 'I' (*aḥam*: x. 125) is a hymn to Vāc. To Aryaman, Mitra, and Varuṇa belongs

तिस m<sup>1</sup>br, तिस fk, तच hdr<sup>3</sup>.—ऐक्ष्मेवोत्तमं पदम् hdm<sup>1</sup>, ऐक्ष्मेवोत्तमं पदम् r, इक्ष्मेवोत्तमा जवी bfk<sup>2</sup> (r<sup>2</sup>).

\* The Sarvānukramaṇī makes no specific statements about RV. x. 124. 5-8, simply remarking: *iṣṭā yathānīpātām*. <sup>b</sup> According to the Sarvānukramaṇī the whole of 9 is addressed to Indra: *aindry uttamā*.

44. 'Not him' (*na tam*: x. 126)<sup>a</sup>. The following hymn is to Rātri (x. 127). That which (begins) 'To me' (*mama*: x. 128) is addressed to the All-gods. The hymn addressed to Lightning 'Obeisance to thee' (*namas te*)<sup>b</sup> is a benediction. But that which follows,

रात्र्याः hm<sup>1</sup>r, रात्रं bfk.—वैशुतं hdr, वैशुतं b, वैशुति fk.—अश्विनः bfk, अश्विनः hm<sup>1</sup>r.—यत् hm<sup>1</sup>bfk<sup>2</sup>, तत् r.

\* According to the Sarvānukramaṇī this hymn is addressed to the All-gods; but as the three names Aryaman, Mitra, Varuṇa occur in all the stanzas of the hymn but the last, the statement of the BD. is more exact. <sup>b</sup> The two khilas which come at the

beginning of the fourth adhyāya in the Kashmir collection, and precede RV. x. 128, are here passed over. The first consists of one stanza only, beginning *ā yasmā devavitaye*. The second consists of four stanzas, beginning *ā rātri pāṭhivam*, and corresponds to the first four stanzas in Aufrecht's xix. After RV. x. 128 comes a third, which consists of a single stanza, beginning *arvāṇcam indram amuto havāmahe*, and corresponds to the first stanza of Aufrecht's xx. Then comes the Lightning hymn of four stanzas, beginning *namas te astu vidyate*, referred to above. Next follows a long khila of forty stanzas, beginning *yām kalpayanti no 'rayaḥ* and described in the accompanying Anukramaṇī with the words: *yām: catvāriṣṭat, pratyak-kṛtyā-nāśanam, āśiḥ: paśktyantam*. It is mentioned by its pratika *yām kalpayanti* in Rgvidhāna iv. 6. 3 and described there, iv. 8. 4, as *kṛtyā-sūktam*; quoted also in Kauśika Sūtra xxxix. 7 (cp. Bloomfield, Atharva-veda, SBE., xlii, p. 602, on AV. x. 1). Cp. Meyer, Rgvidhāna, pp. xxii, xxv; Oldenberg, Prolegomena, p. 506 f.

45. 'The spell) which our foes prepare' (*yām kalpayanti no 'rayaḥ*), is destructive of sorcery<sup>a</sup>. 'Bestowing length of life' (*āyusyam*)<sup>b</sup> is (in) praise of gold for oneself<sup>c</sup>. 'Neither non-being' (*nāsat*: x. 129) is to Parameṣṭhin.

जोऽरयः hdm<sup>1</sup>r, न इति b, नति f, नति k. — छत्वा<sup>a</sup> m<sup>1</sup>r, छत्वां hd, छत्वा bfk. — नायनमायनः hdm<sup>1</sup>r, दीवतमुच्यते bfk. — नासयत् hdr, नासेयत् f, नासय b, नेति यत् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, नासेयत् k. — The end of the *varga* is here marked by Q in bfk, not in m<sup>1</sup>.

<sup>a</sup> The same description, *kṛtyānāśanam*, in the Anukramanī of the khila collection. In AV. Parisiṣṭa 34. 2, this and other hymns of the same character form the *kṛtyāyana*, and are described as counteracting sorcery, *kṛtyāpratikarānau*. <sup>b</sup> This khila immediately follows *yām kalpayanti* in the Kashmir collection. It is described in the accompanying Anukramanī as *āyusyam*: *data*; *dākṣāyanāḥ* . . . *hiranyātmastutiḥ*. Its ten stanzas (there is a lacuna in the first) agree with Aufrecht's xx. 2-11; cp. Oldenberg, Prolegomena, p. 506, note <sup>1</sup>. This khila is also mentioned in the Rgvidhāna iv. 9. 1: *āyusyam āyurvarcasyam sūktam dākṣāyanam*; cp. Meyer, p. xxiii. <sup>c</sup> The expression used in the khila Anukramanī, *hiranyātmastutiḥ*, seems to mean 'self-praise in connexion with gold.'

#### 10. Deities of RV. x. 130-137.

46. They call this (hymn) evolutionary (*bhāvavṛtta*); also the next<sup>a</sup>, 'The sacrifice which' (*yo yajñāḥ*: x. 130). 'Away' (*apa*: x. 131) is addressed to Indra; here, however, the fourth and the fifth (stanzas: 4, 5) are traditionally held to be addressed to the Aśvins.

कृते hdm<sup>1</sup>r, च या bfk<sup>2</sup>.

<sup>a</sup> Cp. Rgvidhāna iv. 9. 2: *bhāvavṛtte pare sūkte*.

47. 'The sacrificer' (*ijānam*: x. 132) is addressed to Mitra-Varuṇa; in the first stanza Heaven and Earth are praised in the (first) hemistich (1<sup>ab</sup>), and the Aśvins in the next (1<sup>cd</sup>).

भूमिश्च hm<sup>1</sup>r, पूषा च bfk<sup>2</sup>. — अश्विनी चोत्तरे ततः Am<sup>1</sup>, अश्विना उत्तरेषु bfk<sup>2</sup>.

48. 'Forth, well' (*pro ṣu*: x. 133. 1) are two (hymns) addressed to Indra (133, 134); but the stanza 'Never, O Gods, do we transgress' (*nakir devā minīmāsi*: x. 134. 7) is addressed to the All-gods<sup>a</sup>. In the (hymn) 'Under which tree' (*yasmin vṛkṣe*: x. 135) the celestial Yama is praised.

प्रो वीह्रि hbf, प्रो वीह्रं m<sup>1</sup>r.—देव्युक् तु hm<sup>1</sup>r, देव्युक्सात् b, देव्युक्सात् fk.—  
बुक्सात्: m<sup>1</sup>, बुक्सात् hdbf, \*व्याने kr.

\* The Sarvānukramanī has no statement about this stanza.

49. The hymn 'The Hairy One (bears) Agni' (*keśy agnim*: x. 136) is addressed to the Hairy Ones<sup>a</sup>; in that which follows, 'And, O Gods' (*uta devāḥ*: x. 137)<sup>b</sup>, the first stanza (1) should be (regarded as) to the Gods; the following triplet (2-4) has Vāta as its god.

केश्यापि r, केक्षिणिं bd, केश्यापि b, केक्ष्यापं f.—केक्षिणं bfk, केक्षिणः hdm<sup>1</sup>r (केक्षिणं S).—उत bf, उद् k, ह्युत hdr, ह्युत m<sup>1</sup>.—देवानामथ चाद्या स्वाद् A, ऋगाद्या तथ देवाणां B.—वातदेवस्यः परः B, वायव्यस्य उत्तरः A. As the text of the RV. names Vāta in these stanzas, not Vāyu, and the author of the BD. is likely to have followed that text, I have preferred the reading of B.

\* The reading *keśināḥ* would mean, 'is addressed to the Hairy One'; but as the Sarvānukramanī has *kaiśinam* and Sūyana (on x. 137. 1) has the explanation *agnisūrya-vāyudevatūkam*, I have preferred to read *kaiśinam* as referring to the 'Three Hairy Ones' (cp. above, i. 95).

<sup>b</sup> The Sarvānukramanī gives no details about this hymn, describing it simply as *vaiśvadevam*.

50. The stanza 'May they protect' (*trāyantām*: x. 137. 5) is addressed to the All-gods; but the remainder (of the hymn) that follows (6, 7) has the waters as its divinity. This (hymn) may be considered as containing universal remedies or as destructive of infirmity.

देव्युक् तु hdr, देव्युक् m<sup>1</sup>, देव्युक् स्वात् b, देव्युक्सा (स्वेष) f.—देवतः hm<sup>1</sup>b, देवतः r, देवतः fk.—परः hm<sup>1</sup>r, ह्युतः hr<sup>2</sup>, ह्युतः fk.—स्वादेतद् hr<sup>2</sup>m<sup>1</sup>, स्वादे तद् r, सुक्तं स्वाद् bf.—विश्वमेषज्यं hdbf, विश्वमेषज्यं fk, विश्वमेषज्यं m<sup>1</sup>.—रपसो वा विनाशनः hm<sup>1</sup>r, रपसद्यापनोद्धनम् bfk<sup>2</sup>.—The end of the *varga* is here marked by १० in b, by ९ in fk, not at all in dm<sup>1</sup>.

### 11. The khila 'Bhūmih.' Deities of RV. x. 138-142.

51. The following hymn, 'The Earth' (*bhūmih*)<sup>a</sup>, is addressed to Lūkṣā<sup>b</sup>. The next hymn, 'Of thee' (*tava*: x. 138), is addressed to Indra. In the (hymn) 'Sun-rayed' (*sūryaraśmih*: x. 139) the first triplet (1-3) is addressed to Savitr.

वाचं bfk, वाचा hdm<sup>1</sup>r.—त्वष्टिम् hm<sup>1</sup>r, त्वष्ट b, त्वष्टा fk.

\* This khila, consisting of seven stanzas and beginning *bhūmīr mātā, nabhaḥ pitā, aryamā te pitāmahaḥ*, follows *yān kalpayanti* in the Kashmir collection. The pratika of RV. x. 138 immediately following its last stanza indicates that its position is between RV. x. 137 and 138.

<sup>b</sup> *Lāksā* has been mentioned twice before, i. 129 and ii. 84. The reading *lāksam*, not *lāksā*, must be the correct one, as the BD. never mentions the deity in the nominative case.

52. Now his own self is indirectly (*parokṣa*)<sup>a</sup> praised by Gandharva in the next triplet (x. 139. 4–6): he is spoken of incidentally either as Indra or Sūrya<sup>b</sup>.

परोक्षु hm<sup>1</sup>r, परोक्षं तु bfr<sup>2</sup>.—वैव hm<sup>1</sup>r, वैव b, वैव fkr<sup>2</sup>.

\* That is, in the third person. <sup>b</sup> Indra is mentioned in 4 and 6, and Sūrya in 4. The *Sarvānukramaṇī* has no reference to these two deities.

B 53. In this hymn (x. 139) these three deities only are celebrated<sup>a</sup>. Now 'O Agni, thine' (*agne tava*: x. 140) is addressed to Agni; that which follows, 'O Agni, to (us)' (*agne acha*: x. 141)<sup>b</sup>,

प्रकीर्तिता: bfr, तु कीर्तिता: m<sup>1</sup>.—तवे त्वये bfr, तवत्वये m<sup>1</sup>.—चत्वरम् m<sup>1</sup>f, तत्वरम् b, चत्वराम् kr.—This śloka is found in B and m<sup>1</sup> only.

\* That is, Savitr, Indra, Sūrya. This line, which seems redundant even here, occurs twice again in B (after 59 and 79<sup>ab</sup>); but this is the only position in which it might be genuine.

<sup>b</sup> This line, as giving the pratikas of x. 140, 141, which seem almost necessary, may be original; in that case the beginning of the next line, *āgneyam vaiśvadevam ca*, must have a different sense from that required in A. See note \* on 54.

54. is addressed to Agni and to the All-gods<sup>a</sup>. Now in the (hymn) 'This' (*ayam*: x. 142), the four Sārngas, as seers of couplets (*dvṛcāḥ*), adored Agni severally<sup>b</sup>.

च अयम् m<sup>1</sup>r, चायम् hd, वायम् b, (वैष्टदे)वायं fk.—तु वृचा: m<sup>1</sup>r, तु ब्रूचा: r<sup>2</sup>, वयूचा: hd, तु वयूचा: b, तु वयूचा: f (वृचा: S).—अग्निम् r, मिम् MSS.—The end of the *varga* is here marked by ११ in bfk, not in hdm<sup>1</sup>.

\* If 53<sup>cd</sup> is not genuine, these words would mean: 'There is then a (hymn) addressed to Agni (140) and one to the All-gods (141)': cp. BD. vii. 143, note \*. This would be in agreement with the *Sarvānukramaṇī* which describes 141 simply as *vaiśvadevam*. On the other hand, as a matter of fact, Agni alone is mentioned in the first and the last

stanzas of this hymn, and many gods in 2-5. <sup>b</sup> That is, each with a couplet. Cp. *Sarvānukramaṇī*: *ayam: aṣṭau: dūrcaḥ śāringāḥ ... āgneyam*; and see Śaḍgurusūrya's explanation of *dūrca* as 'seer of two stanzas.'

## 12. Deities of RV. x. 143-154. Khila: Medhāsūkta.

55. The (hymn) 'Him indeed' (*tyam cit*: x. 143) is addressed to the Aśvins. 'This' (*ayam*: x. 144), following after that, is addressed to Indra. 'This (plant) I dig' (*imām khaṇāmi*: x. 145), the hymn which Indrāṇī herself sang,

ततः परम् hm<sup>1</sup>r, अतः परम् bfk.—यस्त्वयम् bm<sup>1</sup>r, यस्त्वयम् hdkf.

56. they declare to be an esoteric (*upanīṣada*) evolutionary (*bhāva-vṛtta*)<sup>a</sup> hymn of six stanzas.

B Now in (this) hymn she (the seer) praises the potent herb *pāṭhā*<sup>b</sup> with its extended leaves<sup>c</sup>.

सूक्तं hm<sup>1</sup>r, षट् f, षट् b.—प्रवचते hm<sup>1</sup>r, वदन्ति तु bfk.—उत्तानपर्णी पाठा तु m<sup>1</sup>, उत्तानपर्णी पागम b, उत्तरानपर्णी पाठां तु fkr<sup>2</sup>.—महोषधिम् bkr<sup>2</sup>, महोषधिं f, महोषधीम् m<sup>1</sup>.—56<sup>cd</sup> is found in B and m<sup>1</sup> only.

<sup>a</sup> Cp. above, ii. 120, 121; v.37 &c. The term seems to be applied to this hymn as it contains spells connected with wives. Otherwise the expression is used of hymns which are more directly evolutionary, that is, connected with birth or cosmogony. The *Sarvānukramaṇī* has no reference to this, but speaks of the hymn as *upanīṣat* (Śaḍgurusūrya: *upanīṣat-saṃjñam*).

<sup>b</sup> As the name of a plant the word *pāṭhā* seems hitherto to have been noted by the lexicographers only. But the *R̥gvidhāna*, in referring to this hymn, has three times (iv. 11. 3; 12. 1, 4) the form *pāṭā*, which also occurs in AV. ii. 27. 4; and this was perhaps the original form here.

<sup>c</sup> The word *uttānaparṇā*, as an attribute of the herb, occurs in RV. x. 145. 2.

B 57. Now the last stanza (x. 145. 6) is intended to win the love of a husband, while the rest are meant to repel a rival wife<sup>a</sup>.

'O Aranyānī' (*aranyānī*: x. 146) is (in) praise of Aranyānī. The next two (beginning) 'Faith' (*śrat*: x. 147, 148) are addressed to Indra.

पतिसंवन्नी b, पतिसंवन्नी f, पतिसंवन्नी r<sup>2</sup>, पतिं संवन्नी m<sup>1</sup>.—त्वन्वाः b, त्वन्वाः f, त्वं पाथाः r<sup>2</sup>, त्वं याथा m<sup>1</sup>.—सपत्न्यपनोदिकाम m<sup>1</sup>b, सपत्न्यपनोदिकाम fr<sup>2</sup>, सपत्न्यपनोदिकाम k.—अदुत्तरे b, अदुत्तरे d, तदुत्तरे m<sup>1</sup>r, सुदुत्तरे bfk.

<sup>a</sup> The *Sarvānukramaṇī* has *sapatnībādhanam*, with which expression cp. *R̥gvidhāna* iv. 12. 3: *sapatnīm bādhatē tena*.

58. 'Savitṛ with bonds' (*śavitā yantraiḥ*: x. 147) is addressed to Savitṛ. 'Enkindled even thou art fanned' (*samidhāś cit samidhyase*: x. 150) is addressed to Agni. 'With faith' (*śraddhayā*: x. 151) is addressed to Śraddhā. After that follows the hymn of Wisdom (*medhā-sūkta*)<sup>a</sup>.

मेधासूक्तमतः परम् bfr, मेधां मेधोत्तरं तु यत् hdm<sup>1</sup>.

<sup>a</sup> This is the khila which in the Kashmir collection comes next after *bhūmih*. It is there identical in form with Aufrecht's xxii, except that the last two stanzas are in inverted order. It is mentioned in the *Ṛgvidhāna*, iv. 14. 1, by the name of *medhāsūktam*. Cp. Meyer, p. xxii, and Oldenberg, Prolegomena, p. 507.

59. The (hymn) 'May the Father come' (*ā sūr etu*)<sup>a</sup> is addressed to Agni. Then follow two (152, 153) addressed to Indra (beginning) 'A ruler' (*śāsah*: x. 152. 1). The (hymn) 'Soma for some' (*soma ekebhyaḥ*: x. 154) they declare to be evolutionary.

आदित्यमासुरित्यसाध् hdm<sup>1</sup>r, आदित्यं सासुरेखेति k, अग्ने सासुरेखेति b. — ब्राह्म MSS. and r. — प्रवचते hm<sup>1</sup>r, वदन्ति तु bfr<sup>2</sup>. — 59<sup>a</sup> = 56<sup>b</sup>. — The end of the *varga* is here marked by ९२ in bfr, not in hdm<sup>1</sup>.

<sup>a</sup> This is the khila which in the Kashmir collection immediately follows the *Medhā-sūkta*. Its position immediately before RV. x. 152 is indicated by the *pratīka* of that hymn being added after the last stanza. Consisting of seven stanzas composed in the last seven *atichandas* metres, it is thus described in the accompanying *Anukramanī*: *ā sūs : sapta : ātharvaṇas subheṣajaḥ : āgneyam : prakṛtiḥ, kṛtir, ākṛtir, vṛktis, samkṛtir, abhikṛtir, utkṛtayaḥ [utkṛtiḥ]*. The RV. *Prātiśākhya* remarks (xvi. 25) that these seven metres are found, not in the RV., but only in *Subheṣaja* (explained by Uvaṣa as the name of a seer). On this Weber, *Indische Studien*, vol. viii, p. 132, observes: 'Welcher Text damit gemeint sein mag, ist einatweilen nicht klar, da die dafür angeführten Belegstellen als solche nicht nachweisbar sind.' There is no longer any doubt as to what text is meant. The *Gopatha Brāhmaṇa*, v. 23, refers to these seven metres as *saubheṣaja*, 'derived from *Subheṣaja*,' that is the seer who composed these seven khila stanzas. Both the khila text (*ā sūr etu parāvataḥ*) and the *Anukramanī* (*ā sūs*) have ū, which appears as u in all the MSS., probably in part owing to the metre, and in part to misunderstanding of the form. *Sūh* is used of Agni in RV. i. 146. 5.

### 13. Deities of RV. x. 155-159.

60. 'O Arāyī' (*arāyi*: x. 155) is destructive of bad luck<sup>a</sup>: in the couplet there 'Driven away' (*catto*: x. 155. 2, 3) *Brahmaṇaspati* is praised either as the chief deity or incidentally;



तच्च hm<sup>1</sup>r, चच्च f k, चच b.—इति दुवे h d r, इति तु दुवे m<sup>1</sup>, इति त्रुवे b f k.—Before 60, b f k m<sup>1</sup>r insert the following śloka:

श्रीगणेशाय नमः ।

सुतिः शिवतामिस एता एव प्रकीर्तिताः ॥

The second line has already occurred as viii. 53<sup>ab</sup>, where it is appropriate, while here there is nothing to which 'these three deities' can refer. It occurs over again after 79<sup>ab</sup> in several, if not all, the B MSS. With the first line cp. viii. 11<sup>cd</sup>.

\* The Sarvānukramaṇī has the same expression, *alakṣmīghnam*; cp. Rgvidhāna iv. 15. 2: *alakṣmināśanārtham*.

61. and Indra (is praised) in the (stanza) 'When' (*yat*: x. 155. 4), the All-gods in the stanza 'Around' (*pari*: 5). And the (hymn) 'Agni' (*agnim*: x. 156) is addressed to Agni. 'Now these indeed' (*imā nu kam*: x. 157) is addressed to the All-gods.

इन्द्रश्च h d m<sup>1</sup>r, इन्द्रं चच b f k.—चापिम् h d r, त्वपिम् b f k r<sup>2</sup>.

62. Indra<sup>a</sup> is, however, here predominantly praised along with the All-gods, and the Ādityas and the Maruts. For (the hymn) evidently has this character<sup>b</sup>.

प्राधान्यतस्तच्च h d m<sup>1</sup>r, प्राधान्यतो वाच b, प्रधानतो वाच f k r<sup>2</sup>.—सह सुतः h m<sup>1</sup>r, च संसृतः b f k.—महन्नश्च h d b k, महन्नश्च r.

\* The Sarvānukramaṇī simply describes x. 157 as *vatsadevam* without any reference to Indra. <sup>b</sup> This pāda occurs in four previous passages: iii. 76; iv. 18; v. 87; vi. 94.

63. Now 'May us the Sun' (*sūryo naḥ*: x. 158) is addressed to Sūrya; but as to the (hymn) 'Aloft that' (*ud asau*: x. 159), Paulomī in it lauds her own virtues and (those) of her co-wives.

सौर्यं तु h r, सूर्यं तु m<sup>1</sup>, सौर्यं स्नाद् b, सौर्यं स्ना f k.—यत्नेतद् m<sup>1</sup>r, यत्नेतद् h f b, यत्नेतद् k.—स्नागुणां m<sup>1</sup>r, स्नां गुं h d, स्नागुणां b f k.—तच्च h f b, तच्च r.—च प्रसूति h m<sup>1</sup> b f k, प्रसूति r.—The end of the *varga* is here marked by १३ in b f k, not in h d m<sup>1</sup>.

#### 14. Deities of RV. x. 160-164. The near Kapota Nairṛta.

64. 'Of the potent' (*tivrasya*: x. 160) is addressed to Indra. 'I release' (*muñcāmi*: x. 161) is a remedy destructive of consumption (*yakṣma*). This hymn of Prājāpatya's<sup>a</sup> is spoken of as destroying 'royal consumption' (*rāja-yakṣma*)<sup>b</sup>.

भिवन्म<sup>1</sup> hm<sup>1</sup>r, भिवन्ं fk, omitted in b.—राजयक्ष्मणं m<sup>1</sup>, °हृणं hdbfkr.

<sup>a</sup> The seer of this hymn is stated by the Ārṣānukramāṇī and the Sarvānukramāṇī to be Prājāpatya Yaksmanāsana. <sup>b</sup> The hymn is described in the Sarvānukramāṇī as *rājayakṣmaghnam*.

65. Yāska considers that the hymn is addressed to Indra-Agni; some, that it is addressed to the divinities expressed by name<sup>a</sup>. Now as to the (hymn) 'With the prayer' (*brahmaṇā*: x. 162), it is said to be demon-slaying and addressed to Agni<sup>b</sup>.

विष्णोर्देवतम् hm<sup>1</sup>rba, °देवतम् fk.—राचो र्देवतम् f, राजाचोचमित्तं b, र्देवतम् hm<sup>1</sup>r<sup>3</sup>r<sup>2</sup>k (cp. v.r. on viii. 40), गर्भसंखवसंयुतं r.—यत्नेतद् m<sup>1</sup>f, यत्नेतद् hrk, यत्नेति b (cp. v.r. on viii. 63).—°हृणोति तु hm<sup>1</sup>r, °हृणोति च bk, °हृणोति च f.

<sup>a</sup> 65<sup>ab</sup> is quoted by Śaṅgurusīya on RV. x. 161.

<sup>b</sup> Cp. above, viii. 40.

66. This is also recognized (*dr̥ṣtam*) as a consecrating prayer for children issuing from the womb (*sravatām*). 'Vena saw that' (*venas tat paśyat*)<sup>a</sup> is addressed to Vena. 'From the eyes' (*akṣibhyām*: x. 163) is destructive of consumption (*yakṣma*)<sup>b</sup>.

66<sup>ab</sup> = v. 87<sup>cd</sup>.—चितद् m<sup>1</sup>, चिन् b, चिन्ं fk.—चिन्ं तु चिन्सत् पक्षत् hdr, माववृत्तं परं चितद् Bm<sup>1</sup> (चितद् m<sup>1</sup>, चिन्ं kr<sup>2</sup>, चिन्ं b).

<sup>a</sup> This is the khila of three stanzas which comes before RV. x. 163. It is described thus in the Anukramāṇī: *venas: tṛcaṇ; veno; bhāvaṣṭtam tu*. The reading of B refers to this khila less definitely by the latter description. <sup>b</sup> Cp. *yakṣmaghnam* in the Sarvānukramāṇī.

67. 'Depart' (*apehi*: x. 164) is destructive of evil dreams: Indra and Agni<sup>a</sup> are incidental.

There was a seer, Kapota Nairṛta by name, who practised prolonged austerities.

पिरेव च bfk, पिरेव तु hm<sup>1</sup>r.—दीर्घतपाः m<sup>1</sup>r, °तपा b, दीर्घतपाः r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>, दीर्घतपाः hd, °तपा fk.

<sup>a</sup> There is no mention of Indra and Agni here in the Sarvānukramāṇī.

68. A pigeon, we are told, placed its foot on his fire-receptacle in the forest<sup>a</sup>: the seer praised the pigeon, in words propitious to himself,

अबरोत् hdm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, चने bfr, चक k. Though the reading *akarot* gives the pāda one syllable too many, I have retained it as an irregularity which is probably original, since there are other cases in the BD.—<sup>a</sup>निधानि bfr, <sup>a</sup>निधानि hd, <sup>a</sup>निधानि m<sup>1</sup>.—स तम् m<sup>1</sup>r, शतम् bfr<sup>2</sup>, सुतम् hdr<sup>3</sup>.—कपोतं सुतवानृषिः bfr, कपोतो निर्वृतसदा Am<sup>1</sup>.—The end of the *varga* is here marked by १४ in f, by १५ in b, not at all in hdm<sup>1</sup>k.

<sup>a</sup> Cp. the words of RV. x. 165. 3: *āṣṭryāṃ padam kṛṇte agnidhāne*.

### 15. Deities of RV. x. 165-174.

69. with the hymn 'O gods' (*devāḥ*: x. 165): it is stated to have the object of expiation<sup>a</sup>. '(Make) me a bull' (*rṣabham mā*: x. 166) is destructive of rivals. 'By which this' (*yenedam*)<sup>b</sup> is addressed to Mind (*mānasa*).

In bfr, which read देवा (देवा न f, देवान् k, देवा ति b) सोमो बृहस्पतिः, there is a lacuna between the first two words of 69 and the last two of 70.

<sup>a</sup> Cp. Sarvānukramaṇī: *prāyaścittam idam*, adding *vaiśvadevam*, of which nothing is said here. <sup>b</sup> This is a khila of thirteen stanzas which precedes RV. x. 167 and which begins *yenedam bhūtaṃ bhuvanam bhavīṣyat*. Each of its stanzas (excepting 6 and possibly 9, where there is a lacuna) begins with a form of the relative pronoun, and each ends with the refrain *tan me manaḥ śivasamkalpam astu*. The first six stanzas are identical with VS. xxxiv. 1-6, except that the first and the fourth appear in inverted order in the VS. It is described thus in the Anukramaṇī: *yena: saptonā; mūnavaḥ (mānasaḥ?) śiva-samkalpo; mānasam*. From the reputed author the khila is called *śivasamkalpa* and regarded as an Upaniṣad (see Indische Studien, ii. 51 ff.); it is quoted under this name in Manu xi. 251. The Rgvidhāna, iv. 20. 3, quotes this khila by its pratika (*yenedam*); cp. Meyer, p. xxv f.; Oldenberg, Prolegomena, p. 507.

70. The two seers Gāthina (Viśvāmitra) and Bhārgava (Jama-dagni)<sup>a</sup> saw (the hymn) addressed to Indra (beginning) 'To thee' (*tubhya*: x. 167). Varuṇa, Vidhātṛ, Anumati<sup>b</sup>, Dhātṛ, Soma, Bṛhaspati—

विधातानुमतिर् hdr, विधातानमि m<sup>1</sup>, lacuna in bfr, cp. critical note on 69.

<sup>a</sup> Cp. Ārṇanukramaṇī x. 86: *viśvāmitrajamadagni* (= Sarvānukramaṇī) *rṣir [rṣi] gāthinaḥbhārgavau*. <sup>b</sup> 70<sup>c</sup> has one syllable too many; cp. 68<sup>a</sup>.

71. these six deities are there praised in the third stanza (x. 167. 3)<sup>a</sup>. With the following (hymn) 'Of Vāta' (*vātasya*: x. 168) Anila praised his father<sup>b</sup>.

तच hbfk, तच m<sup>1</sup>r.—तृतीयायामृषि सुताः hm<sup>1</sup>r, तृतीयामिषि सुता b, तृतीयामिति संयुतः fk.—परेणौदोद् hm<sup>1</sup>r, परेणौदोद् bfk.—अनिशः b, अनिशं hdm<sup>1</sup>rfk.

<sup>a</sup> Sarvānukramaṇī: *trītyā liṅgoktadevatā*; cp. Śaḍgurusīya.

<sup>b</sup> Cp. Ārṣānukramaṇī x. 87: *vātāyano munīḥ sūktam vātasyety anilo jagau*.

72. The seer Śabara<sup>a</sup> saw the hymn which (begins) 'Refreshing' (*mayobhūḥ*: x. 169). Now various kinds of milch kine are there praised<sup>b</sup>.

यत्सूक्तम् hm<sup>1</sup>r, तत्सूक्तम् bfk.—ह्रवर ऋषिः r, ह्रवरो ऋषिः hdm<sup>1</sup>, ह्रवर r<sup>1</sup>r<sup>4</sup>:<sup>5</sup>, ह्रवरा ऋषिः fk, ह्रवरा रिषिः b.—तच तु hm<sup>1</sup>r, तच च bfk.—72<sup>c</sup>=v. 92<sup>c</sup>.

<sup>a</sup> The name of the seer is Śabara in the Ārṣānukramaṇī and the Sarvānukramaṇī.

<sup>b</sup> The Sarvānukramaṇī simply describes this hymn as *gavyam*.

73. 'Far-shining' (*vibhrāt*: x. 170) is addressed to Sūrya; 'Thou this' (*tvam tyam*: x. 171) is addressed to Indra; 'Come hither' (*ā yāhi*: x. 172) is (in) praise of Dawn; and 'Hither thee' (*ā tvā*: x. 173. 1) are two hymns (173, 174) for consecrating a king<sup>a</sup> who has been anointed<sup>b</sup>.

आ याही<sup>c</sup> b, आ याहि<sup>c</sup> fk, स्वा याही<sup>c</sup> m<sup>1</sup>r, स्वा याहि<sup>c</sup> h, वा याहि<sup>c</sup> d.—०स सुतिः hd, ०सः सुतिः m<sup>1</sup>r, ०स खवः b, (०स)सखवः fk.—राक्षोऽभिषिक्ताय hm<sup>1</sup>rs, राक्षोऽभिषिक्तस्य bfr<sup>2</sup>.—चाभिमन्त्रये hm<sup>1</sup>r, चाभिमन्त्रये bfk, अभिमन्त्रये ṣ.—The end of the *varga* is here marked by १५ in hbfk, not in m<sup>1</sup>d.

<sup>a</sup> The Sarvānukramaṇī describes these two hymns as *rājña stutīḥ*; cp. R̥gvidhāna iv. 22. 4. <sup>b</sup> 73<sup>cd</sup> is quoted by Śaḍgurusīya on RV. x. 173.

## 16. Deities of RV. x. 175-181.

74. Ārbudī<sup>a</sup> saw the next (hymn) 'Forth you' (*pra vah*: x. 175) as (in) praise of the Pressing Stones. Now that which follows this (x. 176) is addressed to Agni: there the stanza 'Forth the sons' (*pra sūnavah*: x. 176. 1) is addressed to the R̥bhus.

आव्यां hd, आव्या bfk, आव्यां r.—ऋदिः hm<sup>1</sup>fr, ऋदिः b, ऋदिः k, ०ऋदिः r<sup>2</sup>.—यत्ततः hm<sup>1</sup>bfr, यततः r<sup>1</sup>r<sup>4</sup>:<sup>5</sup>.—०र्भवृक् प्र hm<sup>1</sup>r, ०र्भवा प्र fk, ०र्भवृक् b.

<sup>a</sup> Cp. Sarvānukramaṇī: *pra vah* . . *ārbudīr grāṇṇo 'staut*.

75. Now the seer Patamga sang the hymn which follows, 'The Bird' (*patamgam*: x. 177); some regard this as addressed to Sūrya, while others (think that it is) destructive of sorcery (*māyābheda*<sup>a</sup>).

पतंगसु hdb, पतंसु m<sup>1</sup>, ---- fk.—तयापरे hm<sup>1</sup>r, चयापरे b, चयापरे fk.

<sup>a</sup> The Sarvānukramanī uses the same word to describe this hymn; cp. Rgvidhāna iv. 22. 5: *māyābhedanam etat*.

B 76. In (this hymn) destructive of sorcery, Śaunaka says that in the second (stanza: x. 177. 2) is praised Vāc, the goddess who cherishes in her heart<sup>a</sup> the speech which is well known (*viditām*)<sup>b</sup>.

मायामिदे m<sup>1</sup>fk, मायामिदं b.—सुतेत्वाह m<sup>1</sup>, सुतेत्वाह bfk.—देवी विमर्ति m<sup>1</sup>, देवी विमर्ति b, देवी विमर्ति f, श्वमर्ति kr.—या m<sup>1</sup>bf, या kr.—वाचं विदितां सतीम् m<sup>1</sup>b, वाचं विदितां सती f, वाचा विदितां सती r.—This śloka is found in B and m<sup>1</sup> only.

<sup>a</sup> Cp. the words of RV. x. 177. 2: *patamgo vācam manasā bibharti . . . dyotamānām*.

<sup>b</sup> This perhaps alludes to the four kinds of speech spoken of in RV. i. 164. 45: *tāni vidur brāhmaṇāḥ . . . turiyaṃ vāco manuṣyā vadanti*.

77. The hymn 'Forthwith this' (*tyam ū su*: x. 178), which has Tārksya for its deity, they regard as a charm for good luck (*svastyayana*)<sup>a</sup>. 'Up' (*ut*: x. 179) are two (hymns) addressed to Indra (179, 180), while that which follows, 'Both extension' (*prathaś ca*: x. 181), is addressed to the All-gods.

त्यम् नु तार्क्षदेवत्वं m<sup>1</sup>fk<sup>2</sup> (तार्क्ष kr<sup>2</sup>), त्वम् नु तार्क्षदेवत्वं b, त्वम्भिति नु सौपर्णी hdb. The reading of the B MSS. is favoured by the Sarvānukramanī, which describes the hymn as तार्क्षम्.—उदेद्दे hd, उदेद्दे m<sup>1</sup>, उद्देद्दे f, उदितेद्दे b, उदेद्दे r.—वैश्वदेवं नु hdm<sup>1</sup>r, वैश्वदेवं स्वात् bfk.—चेति च hm<sup>1</sup>r, चेति नु b, no particle in fk.

<sup>a</sup> Cp. Rgvidhāna iv. 23. 2: *tyam ū su iti svastyayanam*.

78. In it the first three seers<sup>a</sup> have declared their own power: how the Rathamtara chant (*stotra*) and how the Brhat chant,

वचसु hm<sup>1</sup>r, वचसु b, वचसु fk.—तथाया hrb, तथाया fk.—अथयस्यः hdb, अथयसुतः fk, अथय ऋयः b.—The end of the *varga* is here marked by १६ in bfk, not in hdm<sup>1</sup>.

\* That is, Dhātṛ, Savitr, Viṣṇu, mentioned in the third pāda of each of the three stanzas of this hymn, as the source from which others (Vasiṣṭha, Bharadvāja) derived the Rathaptara, the Br̥hat, and the Gharma.

### 17. Deities of RV. x. 182-184.

79. and how the Gharma came into being from Savitr\* is implied. Now in the hymn 'Br̥haspati' (*br̥haspatiḥ*: x. 182) Br̥haspati is praised.

संभृतो hd, संभृतः m<sup>1</sup>, संभृतो br, संभृता (घर्माः) fk.—अपश्यति hrbfk, चाप-  
स्यति m<sup>1</sup>, (वादस्यै) वाच दृश्यते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—Instead of 79<sup>cd</sup>, given in the text according to  
the reading of hdr, m<sup>1</sup>bfr<sup>2</sup> have substituted a line which has already occurred twice  
before in B MSS.:

सूक्तं ऽग्निदेवतासिद्ध एता एव प्रकीर्तिताः । (तु कीर्तिताः m<sup>1</sup>)

b alone further adds the line—

असौत्यरेष सूक्तेन तपुर्मूर्धो बृहस्यतिम् ।

\* Cp. RV. x. 181. 3: ā sūryād abharan gharman etc.

80. Some consider this praise (of Br̥haspati) to be prayers for the institutor of the sacrifice (*yajamāna*)<sup>a</sup>.

The hymn of Prajāvat Prājāpatya, which (begins) 'I saw thee' (*apaśyaṃ tvā*: x. 183)<sup>b</sup>,

यजमानस्य hm<sup>1</sup>r, यजमानार्थाः b.—केचिदेतां सुतिं विदुः hm<sup>1</sup>r, केचिदेव वदन्ति  
ताः b.—80<sup>ab</sup> is omitted in fk<sup>2</sup>.

\* The word *yajamāna* occurs in the refrain of the three stanzas of this hymn: *atāś  
karad yajamānāya śaṃ yoj*. <sup>b</sup> 80<sup>cd</sup> = Āraṇukramanī x. 95<sup>cd</sup>, except that the reading  
there is *sūktam tat* for *yaj sūktam*.

81. praises in each stanza the deities here indicated by their characteristics (*liṅga*): that is, the first (stanza) utters prayers for the man desiring a son<sup>a</sup>, then

देवता MSS. and x.—सिद्धिरेवाच कथिताः bf, सिद्धिरेवाचकथिताः kr<sup>2</sup>, सिद्धिरेवाच  
देवताः hdr.—प्रथमा हि वदत्येव hm<sup>1</sup>r, प्रथमायामुचि सुताः b, प्रथमायामुचि सताः  
f.—This śloka is omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

\* The respective deities for the three stanzas are the Yajamāna, his wife, and the  
Hotṛ; cp. Sarvānukramanī: *astvareṇa yajamānapatnihotṛāśiṣaḥ*.

82. the second for the woman desiring a son, while the third (expresses) self-praise of the seer. Now the hymn which (begins) 'Viṣṇu' (*viṣṇuḥ*: x. 184) they declare to be addressed to the All-gods<sup>a</sup>.

•स्रवं स्रुवे: hdm<sup>1</sup>r<sup>3</sup>, •स्रवत्स्रुवे: r, •स्रवत्स्रुवे: bfk.—स्रुतं तु hm<sup>1</sup>r, यत्स्रुतं bfk.—  
म्रवत्ते hm<sup>1</sup>r, तदुच्यते bfk.

\* The Sarvānukramaṇī describes this hymn as *liṅgoktadaivata*.

83. In it the seer utters prayers with a view to his wife's (obtaining) offspring<sup>a</sup>. Now the following (hymn) is 'O Nejameṣa' (*nejameṣa*)<sup>b</sup>. It is stated to be optionally (applicable: *vā*)<sup>c</sup> with a view to offspring.

खदार<sup>a</sup> hm<sup>1</sup>r, खदरे bfk.—परं hm<sup>1</sup>rb, परे kr<sup>2</sup>.—नेजमेवेति hm<sup>1</sup>r<sup>3</sup>kr<sup>2</sup>, मजमेवेति b, नेजमेवं हि r.—गर्भार्थं वा तदुच्यते hdm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, गर्भार्थं तावदुच्यते r, गर्भाग्निरेव वोच्यते b, गर्भाग्निरेव नोच्यते fk.—The end of the *varga* is here marked by १७ in bk, by २७ after 83<sup>ab</sup> in f, not at all in hdm<sup>1</sup>. Owing to the transposition of 84, 85, the figures indicating the end of *vargas* 17, 18, 19 have got shifted, but come right again at 20.

<sup>a</sup> Cp. Sarvānukramaṇī: *garbhārthāśiṣ*. <sup>b</sup> This khila of three stanzas, coming before RV. x. 185 in the Kashmir collection, is identical with Aufrecht's xxiii. Between *yenedam* and this, the Kashmir collection has one of two stanzas beginning *yāsām ūdhaś caturbīlam* and coming before RV. x. 170. <sup>c</sup> I am uncertain as to the exact sense of *vā* here. Perhaps it means that the hymn is addressed to Nejameṣa, but may be ceremonially applied for the purpose of obtaining offspring. Its three stanzas are prescribed, along with five others, in the ritual during pregnancy, by the *Gṛhya Sūtras*; e.g. AGS. i. 14. 3: cp. Stenzler, pp. 35-37. This khila is also mentioned in *R̥gvidhāna* iv. 23. 3; cp. Meyer, p. xxiii. It is translated and examined with reference to its deity, Nejameṣa, by Winternitz, JRAS., 1895, pp. 149-155.

### 18. The khila 'Nejameṣa.' Deities of RV. x. 185-188.

84. 'To this (wife) of mine longing for a son do thou grant offspring which (shall be) male'<sup>a</sup>—with (this) half of the whole (first) stanza he<sup>b</sup> means this whole combination (*yoga*) of prayer<sup>c</sup>:

चक्षी bm<sup>1</sup>, चक्षी r, these two and the following three syllables (मे पुष) omitted in fk.—पुषकामाय m<sup>1</sup>r, पुषकामाय b, कामाय fk.—सवागर्धेन fk r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, सर्वा: गर्धेन b, चक्षमर्धेन m<sup>1</sup>, चक्ष्वाहर्धे च r.—यत्कृतम् fkm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, यत्कृतमम् b, तत्कृतम् r.—आशिषो योजनेतं हि all MSS. and r.—चक्षी m<sup>1</sup>, चक्षी r, चक्षी b, चक्षी f, चक्षी k, चक्षी r<sup>2</sup>.—

गोर्धेन  $m^1 r^1 r^4 r^8$ , गो वेनु  $fk$ , गोर्वेनु  $r^2$ , गो वेनु  $b$ .—मन्यते all MSS. and  $r$ .— $m^1$  is the only MS. that has this and the following śloka in the present position, which is obviously the proper one. The others ( $b f k r^2 r^1 r^4 r^8$ ) have them between 130 and 131, where they are absolutely out of place.  $hd$  omit them altogether.

\* The second and part of the fourth pāda of 84 are so corrupt that I have little confidence in my restoration. I have made two assumptions: firstly, that the second pāda is a corruption of the second half of the khila line; secondly, that this corruption is partly due to five syllables (*sarvargardhena*) of the fourth pāda having been by mistake copied into the second. The meaning of the whole śloka would then be: 'this line (*asyai me* &c.) may be taken to represent the whole khila of three stanzas.' <sup>b</sup> That is, Māthara, whose view, in connexion with the Bāṣkala school, is stated in the next śloka. <sup>c</sup> According to the rule of AṢS. i. 1, if one pāda is quoted the whole stanza is meant; if the incomplete first pāda of a hymn is quoted the whole hymn is meant; if more than one pāda is quoted, three stanzas are meant. Cp. Stenzler, AGS., p. 49, note to § 9.

85. the traditional teaching of Māthara is that in the name (Nejameṣa) the letter  $e^a$  is intended to (arouse) compassion; while the Bāṣkalas (say) that in the verb (*ādadhe*)<sup>b</sup> the two  $e$ 's (*ay-oh*) have the meaning of a past tense (*bhūtakaraṇa*) in (the sense of) *au* (*āv-i*)<sup>c</sup>.

\*कम्यार्थे  $m^1 k r$ , \*कम्यार्थो  $b$ .—नास्ति  $m^1 r f$ , नास्ति  $k$ , नास्ति  $b$ .—मातरः  $r$ , मातरः  $m^1 b f k$ .—आस्वति  $m^1 b f k r^2$ , आस्वत\*  $r$ .—वाक्का  $b$ , वाक्कुला  $r$ , वाक्कुलान्  $f$ , वाक्का  $k$ , वात्सका  $m^1$ .—आवयोरिति  $b$ , भद्रावयोरिति  $f$ , भद्रावयोरिति  $k$ , स्त्रीवयोद्भूत  $r$ , स्त्रीवयोद्भूत  $m^1$ .

\* That is, in Nejameṣa instead of the regular Najameṣa; this śloka containing remarks on the use of  $e$  in both noun and verb in this khila. <sup>b</sup> This remark refers to the verb used in the second stanza: *gatheyam pṛthivī . . garbham ādadhe* and to its interpretation by the Bāṣkalas as the 3rd pers. sing. perfect, not present. For, according to them, when there are two personal endings  $-e$ , that is, *ādadh-e*, 1. sing., and *ādadh-e* 3. sing., the latter form can be perfect only, not present, where we should have *ādat-te*, 3rd pers., beside *ādadh-e*, 1st pers. <sup>c</sup> That is, *ādadh-e* is here = *ādadh-au*. This interpretation is very likely wrong, but I can suggest nothing better.

86. The Māhita (hymn) which (begins) 'The great (aid) of the three' (*māhi triṇām*: x. 185) they regard as praise of the Ādityas, Varuṇa<sup>a</sup>, Aryaman, Mitra. Now in very few<sup>b</sup> other (hymns) addressed to the Ādityas,

माहिचं  $hm^1 r$ , माहिच  $b$ , माहिच  $fk$ .—सूर्यवर्णमिषायान्  $hd m^1 r$ , पक्ष्यायामिषेच्च  $b$ , भूर्णामिमिषेष्टा\*  $fk$ .—तरेषु तु  $hm^1 r k$ , तरेषु च  $bf$ .—86<sup>ba</sup> is omitted in  $r^1 r^4 r^8$ .



\* I have preferred this reading because Varuṇa, and not Sūrya, is mentioned in RV. x. 185; and this identical pāda (*varuṇāryamamitrāpām*) has occurred twice before: iii. 108<sup>a</sup> and v. 50<sup>c</sup>. <sup>b</sup> 'Very few' is taken over from the next line.

87. except in this, are these three gods only praised. This hymn, according to sacred authority (*śrutam*), is intended for prosperity (*śāntyartham*) and is also purifying.

B It is recognized (*drṣṭa*) as also benedictory in the valediction of travellers <sup>a</sup> (*yātām*).

देवाः m<sup>1</sup>, देवा h b f k, वाता r.—वे द्युतम् h d m<sup>1</sup>, विद्युतम् br, विशुतम् f k.—यातयि b, यातमयि f, पातमयि m<sup>1</sup> k r.

\* The emendation *yātām* is supported by the use of *adhvasu* in RV. x. 185. 2 and by the words of the R̥gvidhāna iv. 23. 3: *mahi triṣām ayo 'stu iti svastyayane japei*. Cp. RV. viii. 83. 6: *kṣiyanto yānto adhvaṇā ā devā vṛdhāya kṛmahe*. This hymn is described as *svastyayanam* in the Sarvānukramaṇī also.

88. (Then) Ula praised his father Vāta<sup>a</sup> (in) 'May Vāta' (*vātaḥ*: x. 186). The next (hymn) is addressed to Agni (x. 187). But in the ten books (of the R̥g-veda) the (hymn which begins) 'Forth' (*pra*: x. 188) is the one (which is) clearly addressed to Jātavedas<sup>b</sup>.

वात आयेयमुत्तरम् h d m<sup>1</sup>, आयेयं प्रायेय परम् b f k r.—दाशतयीषु h d m<sup>1</sup> r, दास-तयीषु r<sup>2</sup>, दावतयीषु b, दाशयीषु f.—तु h m<sup>1</sup> r f k, च b.—The end of the *varga* is marked at the end of the next śloka in b f, not at all in h d m<sup>1</sup> k. See note at the end of the preceding *varga*.

\* Cp. above, 71. <sup>b</sup> Because Jātavedas is the only name here mentioned; this hymn is described as *jātavedasyam* in the Sarvānukramaṇī also.

### 19. RV. x. 189, 190. The khila 'Samjñānam.'

89. Whatever elsewhere is spoken of as addressed to Jātavedas<sup>a</sup> is (really) addressed to Agni. As to the hymn 'Hither this bull' (*āyaṃ gauḥ*: x. 189), Sārparājñī sang of herself (in it)<sup>b</sup>.

इद्वचायेयं h d m<sup>1</sup> r<sup>2</sup> b f k r<sup>2</sup>, इदेव स्वायेयम् r.—स्वयं जगौ A m<sup>1</sup>, जगौ स्वयम् B.

\* In i. 67 Jātavedas is explained as the Middle Agni. Besides x. 189, the Sarvānukramaṇī describes only one hymn, i. 99, as *jātavedasyam*; and the BD. also i. 58. 94; ii. 2.

<sup>b</sup> Cp. Sarvānukramaṇī: *sārparājñī; ātmadaivatam sauryam vā*.

90. Therefore she is the deity in it; some declare Sūrya (to be the deity). Mudgala, Śākapūṇi, and the teacher Śākatāyana,

तस्मात्सा देवता तच्च hm<sup>1</sup>r, तस्य सा देवता सेव b, तस्य सा देवता खव f.—सूर्यम् hm<sup>1</sup>r<sup>1</sup>fk, सौर्यम् b. The Sarvānukramaṇi has सौर्यम्, but this does not appear to be sufficient, in the present case, to decide against the prevailing reading of the MSS.—च आचार्यः m<sup>1</sup>r<sup>1</sup>b<sup>1</sup>fk, आचार्यः hd.—पाकटायनः hdm<sup>1</sup>r<sup>1</sup>b<sup>1</sup>kr<sup>2</sup>, रक्षीतरः r.

91. consider that Vāc, as occupying the three spheres, is (here) praised in every stanza. Next Aghamarṣaṇa saw the following evolutionary (*bhāvavṛtta*)<sup>a</sup> hymn (x. 190)<sup>b</sup>

द्दर्शाघमर्षणः hm<sup>1</sup>r, द्दर्शाघमर्षणः b, द्दर्शाघमर्षणः f.

<sup>a</sup> Cp. Sarvānukramaṇi: *aghamarṣaṇa*; *bhāvavṛttam*. <sup>b</sup> With reference to this hymn, h has on the margin the following lines:

आनेये अघमर्षणसूक्तिके ॥

देवता भाववृत्तस्य अविष्टिवाघमर्षणः ।

इहस्त्वात्तुम् तस्य भाववृत्तो हरिः स्मृतः ॥

92. to which no superior exists either for prosperity or purification<sup>a</sup>. As the horse sacrifice is the chief of offerings, removing every infirmity<sup>b</sup>,

यस्याच् m<sup>1</sup>, यस्या यस्या f, यस्या hdbk, तस्या r.—92<sup>cd</sup>, 93<sup>ab</sup> are wanting in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Cp. R̥gvidhāna iv. 23. 5: *pavitṛṇām pavitrām tu japed evāghamarṣaṇam*. <sup>b</sup> 92<sup>cd</sup> and 93<sup>ab</sup> appear with slight variations of reading in R̥gvidhāna iv. 24. 2, being there introduced with the words *evam tad ṛṣir abravīt*; cp. BD. vol. i, p. 147.

93. so the sin-effacing (*agha-marṣaṇa*) prayer (*brahma*) removes every infirmity. As to (*iti*) the (hymns) which follow it (x. 190), that which (comes) next (beginning) 'Unanimity' (*samjñānam*)<sup>a</sup> is (in) praise of knowledge.

तदादीनीति h, °दीनीति d, °दादीनीति fk, तदादीनी b, तदादीनि m<sup>1</sup>, तदादीनि तु r, तदादीनि तु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—संज्ञानं ज्ञानसंख्यः hm<sup>1</sup>r, संज्ञा ज्ञानसंख्यः b, संज्ञानं संख्यः f.—The end of the *varga* is marked by १९ in hbfk after the next śloka (94), not at all in m<sup>1</sup>d.

<sup>a</sup> This is the first khila in the fifth adhyāya of the Kashmir collection. It is identical with Aufrecht's xxv. It is separated from *nejaṃṣa* (83) by one khila of one stanza, *amikavantaṃ*, coming before RV. x. 188 and identical with Aufrecht's xxiv.

## 20. Two khilas. RV. x. 191. Mahānāmni stanzas.

94. Now as to the fourth (hymn) 'Of the handleless fiends' (*nairhastyam*), it is destructive of rivals<sup>a</sup>. 'Together, together, indeed' (*saṃ-sam it*: x. 191. 1) and 'Forth, of sacrifices' (*prāḍhvarāṇām*)<sup>b</sup> are traditionally held to be two (stanzas) addressed to Agni<sup>c</sup>.

चतुर्थं यन्तु m<sup>1</sup>f, चतुर्थं य तु k, चतुर्थं यन्तु h<sup>1</sup>d, चतुर्थं यन्तु b, चतुर्थं (तेईस्त्वन्) r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—स्वामिष्ये एव ते hdm<sup>1</sup>r, स्वामिष्यावेते b, स्वामिष्यावेते f.—स्युते hdm<sup>1</sup>frb, स्युता k, उमे तचाभिदेवते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> This is the khila which in the Kashmir collection comes after *saṃjñānam*. It consists of three stanzas, and begins *nairhastyam senādarāṇam*. It is thus described in the Anukramanī: *nairhastyam; ṛcāṇi; nairhastyah (nirahastya MS.); sapatnaghnam senādarāṇam; ānuṣṭubham bṛhaṣmadhyam*. I assume that *caturtham* means it is the fourth, counting from x. 190: (1) *aghamarṣaṇa*, (2) *saṃ-sam it*, (3) *saṃjñānam*, (4) *nairhastyam*. RV. x. 191. 1 (*saṃ-sam it*) is mentioned out of the order of the hymn of which it is the first stanza, so that it may be coupled with *prāḍhvarāṇām* as addressed to Agni. The order in which the Ṛgvidhāna mentions these four khilas is: (1) *aghamarṣaṇa*, (2) *nairhastyam*, (3) *saṃ-sam it*, (4) *saṃjñānam*. Cp. Meyer, *Ṛgvidhāna*, p. xxvi; Oldenberg, *Prolegomena*, p. 507.

<sup>b</sup> This khila of seven stanzas, beginning *prāḍhvarāṇām pate vasa*, follows *nairhastyam* and is thus described in the Anukramanī: *pra; sapta; kasyapo jamadagnir; uttamā saṃyur; ādyāḡneyī gāyatri, dvitīyāṇṇapottamā ṛṣiḥ pāṅktaṇ, tṛtīyāḡkṣarastulī sṇaṇuṣṭup; caturthī saumī, pañcamī saurī*. The last stanza is identical with the last of *saṃjñānam* (*tae chaṇyor ā vṛṇīmahe, &c.*), and is at the same time the concluding stanza of the RV. according to the Bṛhkalā recension; cp. Oldenberg, *Prolegomena*, p. 495. <sup>c</sup> *Agneyayau* must be the right reading, as from the above statement of the khila Anukramanī and from that of the Sarvānukramanī on RV. x. 191: *ādyāḡneyī*, only the first stanza of each of these hymns, not the whole of both hymns (*āḡneye*), is addressed to Agni.

95. Now in the first<sup>a</sup> (stanza) of 'Unanimity,' Uśanā, Varuṇa, Indra, Agni, and Savitr are praised, then in the second, the Aśvins.

संज्ञानि b, संज्ञानं hm<sup>1</sup>r, संवज्जनि fk.—अथाश्विनौ hm<sup>1</sup>r, तथाश्विनौ bfk.—95 is wanting in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> The irregularity of declension in *prathamasyām* is probably due to the following *tṛtīyasyām*.

96. The third and the last two (3, 4, 5) express prayers. Indra (and) Pūṣan are praised in the second stanza of (the hymn) destructive of rivals<sup>a</sup>.

आशिषोऽनिवदन्ति ताः hm<sup>1</sup>rbfk, स स्वाधीर्वाद उच्यते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—96<sup>cd</sup> and 97 are wanting in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

\* That is, of *nairhastyam*; cp. 94. These two deities are mentioned in the second stanza of that khila.

97. And the other (stanzas) which are chiefly concerned with benedictions are pronounced to be (addressed) to the Gods. They regard 'Together, together' (*saṃ-saṃ*: x. 191) and 'Unanimity' (*saṃjñānam*) to be the best (charm for) conciliation<sup>a</sup>.

संवननं f, शिवननं r<sup>2</sup>, संवर्त्तनं b, संसवनं hd, संहवनं m<sup>1</sup>. The name of the reputed seer in Āṇṣukramaṇī x. 99 and in the Sarvānukramaṇī is Saṃvanana.

\* In R̥gvidhāna iv. 24. 4, 5 *saṃ-saṃ* is described as *saubhrātṛkaraṇam mahat*, and *saṃjñānam* as *sandhikaram*.

98. The Mahānāmni stanzas are mystical (*guhya*) and they are addressed to Indra: whosoever repeats (them) obtains a day of Brahma which lasts for a thousand years<sup>a</sup>.

महानाम्न्य ऋचो hdr, माहानाम्न्यं ऋचा f, महानाम्न्य रिवां b.—गुह्यास् m<sup>1</sup>r, गुह्यां bf, गुह्या hdk.—ऐन्द्र्यस्य यो वदेत् hm<sup>1</sup>r, ऐन्द्रास्य वेद b, (ता) देन्द्रास्य यो वेद f.—यो ह्यं ब्राह्मः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, यो हं ब्रह्म hm<sup>1</sup>r, यो ह ब्राह्मं b, सा ह ब्राह्मं r<sup>2</sup>, सा ह ब्राह्मं f, Śaṅguruśiṣya, who (p. 169, śloka 9) quotes nearly the whole line, has अहर्ब्राह्मं.—स राध्वते hdm<sup>1</sup>r, स्रराध्वते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, स्ररध्वासी b, स्ररध्वासी f, स्ररंध्वासी kr<sup>2</sup>.—In m<sup>1</sup> this śloka comes after 101.—The end of the *varga* is here marked by २० in bfk, by ३० in h, not at all in m<sup>1</sup>d.

\* Op. Bhagavadgītā viii. 17: *sahasrayugaparyantam akar yad brahmaṇo viduḥ*, which appears in Nirukta xiv. 4 with the slight variation *yugasahasraparyantam*. It occurs again in Manu i. 73 in the somewhat modified form:

*taḍ vai yugasahasrāntam brāhmaṇaṃ puṇyam akar viduḥ.*

## 21. Mahānāmni stanzas: what constitutes a hymn.

B 99. The ritualists (*yājñika*) say that a hymn (*sūkta*) has a minimum of three stanzas<sup>a</sup>. The deities which appear in praise<sup>b</sup> therein, own the hymn (*sūktabhāy*)<sup>c</sup>. It has, as is well known, been stated by Śaunaka that the deities which own the hymn are always the chief object (of praise).

तुषाधनं m<sup>1</sup>b, विषाधनं f, विषाधनं kr<sup>2</sup>.—सूक्तमाहस fb, सूक्तमाहस kr<sup>2</sup>.—  
तस्मिं m<sup>1</sup>b, तस्मिन् fr<sup>2</sup>.—सुतो m<sup>1</sup>, सुतो bfr<sup>2</sup>.—दृक्करो याः सूक्तमावः m<sup>1</sup>, दृक्करो यः  
सूक्तमावा fkr<sup>2</sup>, दृक्करो यः स सूक्तमाव b.—प्रधानसूक्तम् bfr<sup>2</sup>m<sup>1</sup>, प्रधानसूक्तम् r<sup>2</sup>.

\* According to this RV. i. 99 would not be a *sūkta*. <sup>b</sup> Cp. iv. 143: *stutau yasyeha dr̥syate*; see also vi. 16. <sup>c</sup> 99<sup>b</sup> has one syllable too many.

B 100. Now one should know that the Mahānāmni<sup>a</sup> are stanzas addressed to Indra, for such is the statement that appears (*dr̥ṣṭam*) in a Brāhmaṇa<sup>b</sup>. The term hymn does not appear (applied to them); the expression (*vāda*) hymn (*sūkta*) is (used) in connexion with the Nivida<sup>c</sup>, as one applies (*āha*) the designation of hymn to the Praiṣas<sup>d</sup>.

ऐन्द्रीर्षवा b, ऐन्द्रो ऋषो m<sup>1</sup>f, ऐन्द्रो ऋषो kr<sup>2</sup>.—विषात् m<sup>1</sup>, विषा bfr<sup>2</sup>.—दृष्टं m<sup>1</sup>bfr<sup>2</sup>.—ब्राह्मणे b, ब्राह्मण fkr<sup>2</sup>, ब्राह्मणः m<sup>1</sup>.—सूक्तवादो निवित्सु m<sup>1</sup>b, सूक्तशब्दो निवित्सु fkr<sup>2</sup>.—प्रेषिष्याहा fkr<sup>2</sup>, प्रेषिष्याह m<sup>1</sup>, प्रेषिष्याह b.

\* These stanzas (= Ait. Ār. iv) form the khila which follows *prādhvarāṇām* in the Kashmir collection. They begin *vidā magha(va)n vidā gātum anuṣṭam̐ṣo diṣaḥ*, and are thus described in the Anukramanī: *vidā: daśa; . . . aindraṇ pāvanānam ānuṣṭubham, &c.* They are described in the R̥gvidhāna, iv. 25, as constituting the end of the R̥g-veda Samhitā. Cp. Oldenberg, Prolegomena, p. 509 f. <sup>b</sup> Cp. AB. v. 7. 2: *indro vā etābhr mahān ātmānam nīramimīta, tasmān mahānāmnyah*; cp. also KB. xxiii. 2. <sup>c</sup> That is, the Nivid-sūktas are so called as the principal hymns which at the midday libation have the Nivid inserted in the middle, or at the third libation before the last verse of the Sastra. Thus the Dūrohaṇa hymn to Indra-Varuṇa is treated as a Nivid (AB. vi. 25. 7). <sup>d</sup> That is, the *praiṣikaṇ sūktam*, which consists of twelve Praiṣas; see above, ii. 152, 154.

B 101. One should understand that these<sup>a</sup> constitute (in reality only) single parts of (what is technically called) a hymn, as well as other stanzas which belong to the Kuntāpa (*kuntāyā*)<sup>b</sup> and are separated by pādas<sup>c</sup>, as the Aitāsa (*pralāpa*)<sup>d</sup> and the verses technically called Devanītha, &c.; for in the Kuntāpa (section) all that constitutes one hymn<sup>e</sup>.

सूक्तिदेशा m<sup>1</sup>fkr<sup>2</sup>, सूक्तिदेशा b.—कुत्वाः m<sup>1</sup>, कुत्वाः b, कुत्वाः fkr<sup>2</sup>.—निशाब्दाः b, निशाब्दाः f, निशाब्दाः k, निशाब्दाः r<sup>2</sup>, नितांताः m<sup>1</sup>.—यथित्तो m<sup>1</sup>, यथित्तो fkr<sup>2</sup>, यथित्तो b.—देवतादिशब्दा fkr<sup>2</sup>, देवतादिशब्दा m<sup>1</sup>, देवतादिशब्दा b.—कुत्वापि b, कुत्वापि fkr<sup>2</sup>, कुत्वापि r<sup>2</sup>, कुत्वापि m<sup>1</sup>.—एवं हि सूक्तम् b, एवं सूक्तम् fkr<sup>2</sup>, एवं सूक्तम् m<sup>1</sup>.

\* That is the Nivida in the Nivid-sūktas and the Praiṣas in the *praiṣikaṃ sūktam*.

<sup>b</sup> The word *kuntā*, which is not found elsewhere, must mean 'a stanza belonging to the Kuntāpa section.' The latter is defined as a hymn containing thirty stanzas (*kuntāpa-nāmakam tṛṃśadṛcam sūktam*) by Sāyaṇa on AB. vi. 33. 1 (cp. AŚS. viii. 3. 12, 13). He enumerates the constituent parts in his commentary on AB. vi. 32. 3-25. On the Kuntāpa section (AV. xx. 127-136) cp. Bloomfield, SBE., vol. xlii, pp. 688 ff. <sup>c</sup> The AB. states that the Aitāsa pralāpa (vi. 33. 14, 15) and the Devanītha (vi. 35. 22) are recited (*śaṃsa*), like a Nivid, by pādas with *om* after each. As the MSS. all have the prefix *ni* and practically all *ā* in the verb, I have retained the reading *nīśāstāh*, 'separated' (see St. Petersburg Dictionary under *√śā*), though greatly tempted to make the correction *viśāstāh*, 'separately recited'; cp. AB. iii. 19. 8: *trīṇ nividā sūktam viśaṃset*. <sup>d</sup> In the Kuntāpa hymn Sāyaṇa also takes to be included the (AV. xx. 129-132) Aitāsa pralāpa (which he states to consist of an aggregate of seventy pādas: comm. on AB. vi. 33. 1; cp. 6 and AŚS. viii. 3. 14) and the Devanītha (AV. xx. 135. 6-10) which he states to consist of seventeen pādas (cp. AŚS. viii. 3. 25) in his commentary on AB. vi. 34. 1. <sup>e</sup> This agrees with Sāyaṇa's statement that the (whole) Kuntāpa hymn includes the Aitāsa pralāpa, the Devanītha, and other groups of pādas.

102. Now the first supplementary passage (*purīṣa-pada*)<sup>a</sup> of these (Mahānāmni stanzas) should be (regarded as belonging) to Prajāpati, (then) one is addressed to Agni, one to Indra, one to Viṣṇu, and the fifth to Pūṣan.

आसां तु hm<sup>1</sup>r, आसां स्वात् fbk.—स्वात्मवापते: hm<sup>1</sup>r, स्वपिदिवत् bfr<sup>2</sup>.—आमेयमेहं विष्णवे hdr, हेहं च विष्णवे देव b, विहं त्वा विष्णवे देव fk, विहं त्वा विष्णवे देव r<sup>2</sup>.—प्रीणं देव तु पञ्चमम् hdm<sup>1</sup>, प्रीणं देवन्तु पञ्चमम् r, प्रीणं देवमतः परम् b, प्रीणं देवमनः परम् fr<sup>2</sup>, प्रीधं देवमनः परम् k.

\* These are supplementary pieces used to fill up (like rubble, *purīṣa*) in the recitation of the Mahānāmni stanzas. According to the reading of B, there would only be four of these, Prajāpati being omitted. According to the Kauṣītaki Brāhmaṇa (xxiii. 2), there are, however, five (connected with Prajāpati, Agni, Indra, Pūṣan, Devāh): *etāni pañcapadāni purīṣam itī śasyante*. According to the Anukramaṇī of the khila collection also there are five: *purīṣa-padāny āgneya-vaiṣṇava-gindra-pauṣa-dātuvāni*; omitting Prajāpati, but adding Viṣṇu, like the BD., which omits the Devāh; Mitra's reading, having both Prajāpati and Devāh, includes six deities. On the Purīṣa-padas see further Pañcaviṃśa Brāhmaṇa xiii. 4. 12, 13; AŚS. vii. 12; Lāṭyāyana iv. 10. 18, &c.

103. To Agni belong the Prayājas and the Anuyājas, the Praiṣas and the oblations. Now whatever may be the divinity of the oblations, must also be the divinity of the Praiṣas.

प्रेवा ये च hdr, प्रेवा ये च b, प्रेवां ये च fk, प्रेवा एव m'.—इविषु स्वात् hm<sup>1</sup>r, इविष्यन्ताः b, इविष्यन्ताः fk.—देवताम् hdm<sup>1</sup>, देवताम् bfk, देवतास् r.—च ते hbfr<sup>2</sup>, च ये m<sup>1</sup>, तु ये r.—The end of the *varga* is here marked by २९ in hbfr<sup>2</sup>, not in m<sup>1</sup>d. The fact that h marks the end of the previous *varga* after १८ and of the present one here, though the twenty-first *varga* would thus contain only two śloka, is an indication that ११-१०१ belonged to the original text; a conclusion corroborated by these lines being composed in the triṣṭubh metre.

## 22. Deities of Nivids, Nigadas, and metres.

104. The deities of the Nivids and of the Nigadas<sup>a</sup> (can be ascertained) by their respective characteristic names<sup>b</sup>; and those stanzas are recited with a Nigada which are (thus employed) in conformity with the ceremonial.

विष्णु देवताः hdm<sup>1</sup>r bfk, विष्णोक्तदेवताः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—विष्णवे hdm<sup>1</sup>r, विष्णवे bfr<sup>2</sup>.—कल्याणम् hm<sup>1</sup>r, कल्याणम् k, कल्याण f, कल्याण b.

<sup>a</sup> See St. Petersburg Dictionary, sub voce. <sup>b</sup> That is, by the name of the deity occurring in the formulas employed as Nivids or Nigadas.

105. Now to Agni are traditionally held to belong the Gāyatrīs, to Savitṛ the Uṣṇīs, to Soma the Anuṣṭubhs, to Bṛhaspati the Bṛhatīs<sup>a</sup>.

उष्णिहः m<sup>1</sup>bfr, उष्णिहा hdr<sup>3</sup>, उष्णिहः kr<sup>3</sup>.

<sup>a</sup> On this and the following śloka (102-109) are based the statements regarding the deities of metres in Kātyāyana's *Sarvānukramaṇī* of the White Yajur-veda (Weber's ed. p. 1v): *gāyatrī agnīh, uṣṇīh savitā, anuṣṭubh somah, bṛhatyā bṛhaspatiḥ*. Cp. BD. vol. i, p. 153.

106. The Pañktis and the Triṣṭubhs, one should know, belong entirely to Indra<sup>a</sup>; and all Jagatīs<sup>b</sup> whatsoever belong to the All-gods.

ऐन्द्रा ह, ऐन्द्रा d, ऐन्द्रा f, ऐन्द्रा k, ऐन्द्रा b.—यासु hm<sup>1</sup>r, यासु fk, यासु b.

<sup>a</sup> According to the VS. *Anukramaṇī* the Pañktis belong to Varuṇa and the Triṣṭubhs to Indra: *pañkter varuṇas triṣṭubha indrah*. <sup>b</sup> VS. *Anukramaṇī*: *jagatyā viśve devāḥ*.

107. The Virājes belong to Mitra, the Svarājes to Varuṇa<sup>a</sup>. The Nicṛts are declared to be Indra's, and the Bhurījes are traditionally held to be Vāyu's<sup>b</sup>:

सराजो br, सराजा fk, स राजो hdm<sup>1</sup>.—रख्ख निवृतः hdm<sup>1</sup>, निवृतः b, रख्खा-  
तिवृतिः r, रख्खतिवृतिः fk.—सुरिज hdm<sup>1</sup>, मूरिज bfrk.—107<sup>cd</sup> is omitted in r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>.

<sup>a</sup> Cp. VS. Anukramaṇī: *virājo mītraḥ, svarājo varuṣaḥ*. <sup>b</sup> No statement, VS. Anuk.

A 108. or these two <sup>a</sup> may belong (to the god) in whose sphere <sup>b</sup> (they are), or they may (both) have Vāyu for their deity<sup>c</sup>.

But all the Atichandas metres have Prajāpati for their deity<sup>d</sup>.

प्रजापतिदेवताः hm<sup>1</sup>r<sup>1</sup>fk, प्रजापतिदेवताः b.—108<sup>b</sup> = 122<sup>d</sup>.—The end of the *varga* is here marked by २२ in bfrk, not in hdm<sup>1</sup>.

<sup>a</sup> That is, *nīcīt* and *bhūrj* each taken as a singular. <sup>b</sup> That is, each of these would belong to Indra or Vāyu according as the stanzas composed in these metrical forms happened to be connected with the one or the other. <sup>c</sup> This line (108<sup>ab</sup>) is found in A and m<sup>1</sup> only. It has this position in m<sup>1</sup>, but comes after 107<sup>ab</sup> in A. I have placed it here because it seems much more naturally connected with 108<sup>ab</sup>, as adding an alternative referring to the same two deities (Indra and Vāyu), than with 107<sup>ab</sup>; and because we may infer from the silence of the VS. Anukramaṇī about both, that the two lines are thus connected. If the alternative in 108<sup>ab</sup> had any reference to 107<sup>ab</sup>, it would probably have been mentioned in the VS. Anukramaṇī, which makes the same statement about the *virāj* and *svarāj* as the BD. in 107<sup>ab</sup>. <sup>d</sup> Cp. VS. Anukramaṇī: *atichandasaḥ prajāpatiḥ*.

### 23. Deities of metres, Vedas, Vedaṅgāra, Svāhākṛtis. The Svaras.

A 109. But formulas consisting of various metres (*vichandas*) belong to Vāyu. As for those which are measured by pādas,

all Dvipadās are sacred to Puruṣa, Ekapadās are traditionally held to be sacred to Brahmā<sup>a</sup>.

पौरुषो द्विपदा सर्वा b, पौरुष द्विपदाः सर्वा d, पौरुषा द्विपदाः सर्वा m<sup>1</sup>r, द्विपदा पौरुषं ब्रह्मो bfrk<sup>2</sup>.—ब्राह्म एक<sup>a</sup> hm<sup>1</sup>r, ब्राह्मी लेख<sup>a</sup> bfrk<sup>2</sup>.—109<sup>ab</sup> is found in A and m<sup>1</sup> only.

<sup>a</sup> Cp. VS. Anukramaṇī: *vichandaso vāyur, dvipadāyāḥ puruṣa, ekapadāyāḥ brahmā*.

110. All stanzas of the Rg-veda (rc) are sacred to Agni<sup>a</sup>, sacrificial formulas (*yajus*) are sacred to Vāyu, all chants (*sāman*) and Brāhmaṇas are sacred to Sūrya<sup>b</sup>.

समस्ता ऋच hm<sup>1</sup>r, समस्त ऋच fk, समस्तयजुष b.—आदिषो hm<sup>1</sup>r, आदिषा bfrk.—  
यैव hm<sup>1</sup>r, लेव fk, लव b.—सामानि m<sup>1</sup>frk, नामानि hd, मामानि b.

<sup>a</sup> Cp. VS. Anukramaṇī: *sarvā ṛca ōgneṣyaḥ*. <sup>b</sup> Cp. ibid.: *sāmāni saurāṇi sarvāṇi brāhmaṇāni ca*.



111. The call 'Vasat' is sacred to the All-gods, (and) the sound 'him' (*himkāra*)<sup>a</sup>. (The Āgūr formula) 'We who sacrifice' (*ye yajāmahe*)<sup>b</sup> is a form of the thunderbolt<sup>c</sup> which is preceded by speech. The call 'Svāhā' has Agni as its deity.

ह्रस्व hdm<sup>1</sup>r, तपं b, वयं fk.—वाक्पूर्व hm<sup>1</sup>r, वा पूर्व bfk.—०पिदेवतः hdb, ०पिदेवताः f, ०पिदेवतः m<sup>1</sup>.

<sup>a</sup> *Himkāra* is mentioned with *vasāṅkāra* in AB. iii. 23. 4. <sup>b</sup> The formula used at the beginning of the *yājñā*. See Haug, *Aitareya Brāhmaṇa*, vol. II, p. 133, note.

<sup>c</sup> Cp. AB. ii. 28. 5: *āgūr vajraḥ*.

112. To the Gods and the Fathers belong obeisance and oblation (*svadhā*).

The shrill (*krūṣṭa*) tone (*svara*) is to be recognized as in the head<sup>a</sup>; the first tone belongs to the palate<sup>b</sup>.

स्वधिव hm<sup>1</sup>r, स्वधिव b, तथैव fkr<sup>2</sup>.—ताक्षवः hm<sup>1</sup>rb, ताक्षवाः f.—प्रथमः hm<sup>1</sup>fr, प्रथम bkd.

<sup>a</sup> Cp. below, 116.

<sup>b</sup> Cp. below, 117. See VS. *Prātisākhya* viii. 47.

113. But the second belongs to the centre of the brows<sup>a</sup>, the third has its place (*samśrita*) in the ear<sup>b</sup>, the fourth should be (regarded as) in the tip of the nose<sup>c</sup>, the low (tone) is stated to belong to the chest<sup>d</sup>; one pronounces the *Atisvāra*<sup>e</sup> as formed by a protraction (*karṣaṇa*) of the low (tone).

०संश्रितः hdm<sup>1</sup>r, ०संश्रितः b, ०संश्रितः fk.—०शो मङ्ग उच्यते hm<sup>1</sup>br, ०शोर्मङ्ग --- चति fk.—मङ्ग कर्षणसंयुक्तम् hdb, मङ्ग कर्षणसंयुक्तम् m<sup>1</sup>, मङ्ग कर्षणसंगमं b, मङ्ग कर्षणसंयुक्तम् fk.—चतित्सारं hdb, चतित्सारं f.—प्रशंसति hm<sup>1</sup>r, तु तं विदुः B.—The end of the *varga* is here marked by ३३ in m<sup>1</sup>, after 115<sup>ab</sup> in fk, also in b, but by ३३, not at all in hd.

<sup>a</sup> Cp. below, 117.

<sup>b</sup> Cp. below, 118.

<sup>c</sup> Cp. below, 118.

<sup>d</sup> Cp. below, 119.

<sup>e</sup> This form of the name, used also in 116, is not otherwise found; the usual form of the name, *atisvāra*, is used below, 120; cp. the definition given there: *vikarṣaṇa man-drasya yuktaḥ*.

#### 24. Deities of the tones.

114. The Gods speak in (*vadanti*) the shrill (*krūṣṭa*) tone, men in the first, all beasts in the second, Gandharvas and Apsarases in the (next) tone.

कुहं  $hm^1rb$ , सर्वा  $k$ , omitted in  $f$ .—मनुष्याः प्रथमं स्वरम्  $hm^1r^2$ , मनुष्याः प्रथमस्वरं  $fk$ , मनुष्यः प्रथमः स्वरम्  $b$ , मनुष्यास्त्वितरेस्त्रिभिः  $r$ .—पञ्चवः  $hdm^1r^3bfkr^2$ , वसवः  $r$ .—This and the following two ślokas (114–116) come before 113 in  $bfr^2$ .

115. Egg-born creatures, birds, serpents, employ the fourth; Piśācas, Rākṣases, and Asuras employ the low tone (*mandra*).

उपमुञ्जते  $hdr$ , (अ)पमुञ्जते  $f$ , अपमुञ्जते  $b$ , अपमुञ्जते  $r^2$ , उपमुञ्जते  $m^1$ , उपमुञ्जते  $r^1r^4r^6$ .—मङ्गं  $b$ , मङ्गा  $fk$ , मङ्गाः  $hm^1r$ .—115<sup>cd</sup> is omitted in  $r^1r^4r^6$ .

116. But the Atisvāra is peculiar to everything that moves or is stationary.

The shrill (*kruṣṭa*) tone, which permanently resides in the head, is sacred to the All-gods.

आतेस्वा१२३  $hdm^1r$ , अतिस्वारसु  $bfr^2$ , आतेस्वा१२३  $r^1r^4r^6$ .—सर्वस्य  $hm^1bfk$ , शेषस्य  $r$ .—वैशदेवः  $m^1dbfk$ , वैशदेव  $hr$ .

117. The first tone, belonging to the palate (and) peculiar to the Sāmāns, has the Ādityas for its divinities. The second tone, which has its location in the region of the brows, is connected with the Sādhyas.

आदित्यदेवतः  $hm^1r$ , आदित्यदेवतः  $bfr^2$ , वेदस्य एव तु  $r^1r^4r^6$ .—भुवोर्दिशं समाश्रितः  $hdm^1r^3fkr^2$ , वेदोद्दिशं समाश्रितः  $b$ , भुवोर्दिशमित्यथ यः  $r$ .

118. But the third tone here, which has its location in the ears, is sacred to the Āśvins; but the fourth tone here, which is nasal, is stated to be sacred to Vāyu.

आश्विनसु  $hm^1rbfk$ , आश्विनसु  $r^1r^4r^6$ .—कर्णौ  $hdb$ , कर्णौ  $fk$ , कर्णौ  $r$ .—स्वप्  $hm^1r$ , स्वप्  $b$ , स्वप्  $fk$ , स्वेपु  $r^1r^4r^6$ .—The end of the *varga* is here marked by २४ in  $bfr^2$ , not in  $hdm^1$ .

## 25. Deities of the tones (concluded). Deities of the Prastāva, Udgītha, Upadrava, Pratihāra, Nidhana.

119. But the fifth tone, which is related to the eyes, is declared to have Sūrya as its divinity. But the sixth Sāman tone the low (*mandra*) is stated to be sacred to Soma.

वायुवः hdr, वायुवः m<sup>1</sup>, वयुव b, वयुव f, वयुवु k.—सूर्यदेवतः hd, सूर्यदेवतः b fkr.—117<sup>ab</sup> is omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—उच्यते hdm<sup>1</sup>r, श्रीरवः b, श्रीरवः fk.

120. But that which is formed with the protraction of the low (tone) is called Atisvārya: it is to be known as sacred to Mitra-Varuṇa. It is located<sup>a</sup> in the position of the low (tone).

विश्वेण तु hm<sup>1</sup>r<sup>3</sup>, विश्वेण तु hd, विश्वेण तु fkr<sup>2</sup>, कर्षणेन र<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—युक्तोऽति-  
स्वार्थं m<sup>1</sup>r, युक्तो निस्वार्थं hd, स्वरो निस्वार्थं f, स्वरो निस्वार्थं b.—स मेधावद्यो hm<sup>1</sup>fr,  
स मेधावद्यो k, सा मेधावद्यो b.—मङ्गस्नानसमाहितः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, मङ्गस्नानसमानि षट्  
hdm<sup>1</sup>r<sup>3</sup>, मङ्गस्नानि समानि षट् bfk.

<sup>a</sup> *Samāhitaḥ* being used in much the same sense as *samāśritaḥ* in 117<sup>d</sup> and 118<sup>b</sup>.  
The reading *samāni ṣaṭ* seems to be a corruption due perhaps to the following *saptānām*.

121. These have here been stated to be the gods of the seven Sāman tones. But (the gods) of the other three<sup>a</sup> are the three Lords of the World<sup>b</sup>.

सामस्वराणां hm<sup>1</sup>r b f k, इति स्वराणां r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—एति देवा इहोदिताः hdm<sup>1</sup>r b f k,  
उक्ताः सामसु देवताः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> That is, of the three tones of the R̥g-veda. <sup>b</sup> That is, the three forms of Agni, spoken of in i. 73 as the three chief lords of the world, *lokādīpatayas trayāḥ*.

122. The Prastāva in the Sāmāns has Vāc as its deity, or is sacred to Agni; the Udgītha and the Upadrava are sacred to Indra, or they may have Vāyu for their deity.

प्रस्तावश्च hdb, वाग्देवतो m<sup>1</sup>fkr.—चवापेयः hm<sup>1</sup>r, चवापेयः b, चवापेदेः f.—  
प्रस्तावश्च hm<sup>1</sup>r, प्रस्तावः सर्वं b, प्रस्तावः सर्वं f.—उद्गाथोपद्रवश्च hd (°थोप° d),  
उद्गाथोपद्रवश्चो r, उद्गाथोपद्रवश्चो m<sup>1</sup>, उद्गाथोपद्रवा चद्रौ b, उद्गाथोपद्रवाचद्रौ  
f.—वा वायुदेवते hdm<sup>1</sup>r, वोमयदेवते b, वोमयदेवते fk. The feminine dual °देवते is perhaps  
due to a mechanical repetition of the pda स्ताता वा वायुदेवते occurring above, 167<sup>d</sup>.

123. Now the Response (*pratihāra*) should be (regarded as) sacred to Sūrya, the Finale (*nidhana*) to the All-gods, by pronouncing them with the sound 'him' and with the sacred syllable<sup>a</sup> Om (*praṇava*) at the beginning<sup>b</sup>.

निधनं hm<sup>1</sup>r, निधनं fk, निधन b.—कीर्तनात् hm<sup>1</sup>r, कीर्तितम् b.—123<sup>cd</sup> is omitted  
in fk.—The end of the *varga* is here marked by २५ in b, not in hdm<sup>1</sup> (nor in fk as  
123<sup>cd</sup> is wanting).

\* In the Brāhmaṇa account of the division of the Sāmāns into five parts all the above forms, (1) *om* and *him*, (2) *udgītha*, (3) *pratihāra*, (4) *upadrava*, (5) *nīdhana*, are included; see AB. iii. 23. 4; Haug, vol. ii, p. 198, note <sup>39</sup>; cp. Śāyana on AB. iii. 23. 4: *hīmkārādayaḥ pañca sāmāṃśū vaiśvadevāvyayavāḥ*. <sup>b</sup> Cp. Śāyana, l. c.: *udgātrā paṭhi-tavyaḥ sāmna ādau him ity evaṃ śabdo hīmkārāḥ*.

## 26. Various deities incidental in Vaiśvadeva hymns.

124. Thus he who knows the deities (of the Rg-veda) should here consider the divinity of the individual and the collective formulas in (their) application to all rites.

अव्ययस्यैवा<sup>a</sup> hm<sup>1</sup>r, अव्ययस्यैवा<sup>a</sup> b.—124<sup>ab</sup> is omitted in fk.—देवताविद्वेषेत hm<sup>1</sup>r, देवता तद्वेषेत f, देवता तद्वेषेते k, देवता तद्वेषेत b.

125. The Seven Seers<sup>a</sup>, the Vasus, the Gods, the Atharvans, the Bhṛigus, Soma, Sūrya, and Sūryā<sup>b</sup>, Pathyā svasti, the Two Worlds for whom formulas are stated<sup>c</sup>, Kuhū, Guṇḡ, Aditi, Dhenu, Aghnyā;

सप्तर्षयो वसवश्चापि देवा m<sup>1</sup>r, सप्तर्षयो ऋषयश्चापि देवाः hd, सप्तर्षयो देवश्चापि देवा fk, सर्व ऋषयो देवाश्चापि देवाः b.—अथर्वणो m<sup>1</sup>r, अथर्वणो bk, अथर्वणो f, अथर्वो hd.—सोमसूर्याः hdm<sup>1</sup>r fk, सोमसूर्या b, अंशोऽर्चना r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—स्वस्ती br, स्वस्ति hdm<sup>1</sup>fk.—घोक्तमन्त्रे hdm<sup>1</sup>r, भोक्तमन्त्रे fk.—जुगुर् hdfkr, जुगूर् b.

\* With the names enumerated in this and the following three ślokas (125-128) cp. those contained in i. 125-129. <sup>b</sup> As all the other names in the line are in the plural, and the MS. evidence strongly favours it, I have adopted the reading *somasūryāḥ*, assuming that it is intended for a condensed compound=Soma and Sūryau, Moon and Sun and Sūryā (cp. RV. x. 85). <sup>c</sup> I take this dual to be added to *Rodasī* in order to distinguish the dual name *rodasī* from the singular *rodasī*. All the other names in the line are, however, in the singular, and *Rodasī* in i. 129 is also meant to be singular; moreover one stanza of the RV. (vi. 50. 5) is stated in the BD. to be *raudasī* (v. 117), where the goddess is doubtless meant, the name in the text of the RV. being distinctly singular and being mentioned with the Maruts; cp. above, ii. 143.

126. Asunīti and Ilā<sup>a</sup>, the Āptyas<sup>b</sup>, Vidhātṛ, Anumatī<sup>c</sup>, together with the Aṅgirasas,—these should be (regarded as) deities for whom formulas are stated<sup>d</sup>.

असुनीतिरिक्ता hdm<sup>1</sup>, असुनीतिरिक्ता r, प्रसुनातिरिक्ता b, प्रसुनातिरिक्ता k, प्रसुनातिरिक्ता f.—वा स्वाद् hdm<sup>1</sup>r<sup>3</sup>r<sup>2</sup>, वा स्वात् f, वा स्वा k, वा धीः r, वाप्या b.—तानुमतिर्दया r.

०नानुमतिद्वया hd, ०नानुमतिद्वया m<sup>1</sup>, ०नानुमतिद्वया k, ०नानुमतिद्वया b, ०नानुमतिद्वया f.—अङ्गिरोमिः संहिताः सुरु hm<sup>1</sup>rb, अङ्गिराः संहिता सुरु k, अङ्गिराः संहिता सुरु f.

<sup>a</sup> Cp. Nirukta xi. 48. <sup>b</sup> Cp. i. 128. <sup>c</sup> The correction *ha yā* is supported by the same collocation, *ha ya*, lower down (130). <sup>d</sup> The meaning of this enumeration seems to be that, though these are deities of rare occurrence, they all have formulas addressed to them, and are found, with those that follow, in Vaiśvadeva hymns.

127. Vaiśvānara, Suparṇa, Vivasvat, Prajāpati, Dyaus, Sudhanvan, Nagohya<sup>a</sup>, Apām napāt, Aryaman, Vātajūti<sup>b</sup>, Ilaspati, and Rathaspati;

०पतिर्वीः hdm<sup>1</sup>fkr<sup>2</sup>, ०पतिर्वी b, ०पति । वीः f, ०पतिर्वीः r<sup>1</sup>r<sup>2</sup>r<sup>4</sup>r<sup>6</sup>.—सुधन्वा नमोमद्भ्यः b, सुधन्वा नं न गोषः f, सुधन्वा नं न गोषः k, सुधन्वा न गोषः r<sup>2</sup>, सुधन्वा गोषः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, सुधन्वा नमद्यः hdm<sup>1</sup>r<sup>3</sup>.—०यमा वातजुतिर् hdm<sup>1</sup>r, ०यम वेतपक्कर् b, ०यम यो तयसुर् f, ०यम यो तयसु ॥ र् k.—०पतिश्चापि hdm<sup>1</sup>r<sup>3</sup>r<sup>2</sup>, ०पतिश्च r, ०पति चापि bfk.

<sup>a</sup> That is, Agohya, the form *nagohya* being used probably to avoid coalescence with *sudhanvā*. Sūdhanvana and Agohya are commented on in Nirukta xi. 16. <sup>b</sup> This seems to be a corruption, as there is no deity of this name anywhere; it may stand for, the epithet of some deity, like *tuvjāta* as the name of an Āditya in BD. iv. 82; see note there.

128. the R̥bhūs, Parjanya, Mountains, and the Females (*gnāḥ*); Dakṣa, Bhaga, the Wives of the Gods, the Regions (*diśaḥ*); the Ādityas, the Rudras, the Fathers, and the Sādhyas—all (these) are incidental in hymns addressed to the All-gods<sup>a</sup>.

पर्वता वाच पत्नी hdm<sup>1</sup>bfk, पर्वता वाच पत्नीर् r, वा नाच पत्नीर् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>. I have omitted पत्नीर् in the text because it makes the line redundant by two syllables; it probably crept into the text as a gloss on वाः. Besides, देवपत्नीर् occurs in the next line.—देवपत्नीर्दिशश्च hr, देवी पत्नी दिशश्च m<sup>1</sup>, देवपत्न्यो दितिश्च b, देवपत्न्यो दिति f, देवपत्न्यो दितिः k.—The end of the *varga* is here marked by २६ in bfk, not in hdm<sup>1</sup>.

<sup>a</sup> Cp. above, ii. 130, on the character of Vaiśvadeva hymns.

## 27. Remarks about deities and knowledge of them.

129. The deities which own hymns and own oblations have (thus) been stated in succession, in both cases together with (those which occur in) incidental mention. Whether (this) be

so in both ways<sup>a</sup> or in the other way<sup>b</sup>, no formula is directly known (*pratyakṣa*) to any one who is not a seer<sup>c</sup>.

अनुक्तान्ता hm<sup>1</sup>r, अनुक्तान्ता b, अनुक्तान्तां fk.—<sup>a</sup>न्याया hm<sup>1</sup>r, <sup>b</sup>न्याया b, <sup>c</sup>न्यायो fk.—  
अनुविद् hm<sup>1</sup>r, अनुविद् bfk.—मन्त्रम् hm<sup>1</sup>, यंचं d, मन्त्रे bfk, मन्त्रः r.

<sup>a</sup> That is, whether the gods here indexed own both hymns and oblations. Cp. Nirukta vii. 13; x. 42. <sup>b</sup> That is, whether they are incidental. <sup>c</sup> That is, knowledge of the deities of a formula can only rest on sacred tradition.

130. These deities are altogether to be adored with concentration, assiduity, self-control, intelligence, deep learning, austerity, and by injunctions (to others). He who knows the stanzas (of the Rg-veda) knows the gods.

A He who knows the sacrificial formulas (*yajus*) knows the sacrifices. He who knows the chants (*sāman*) knows the truth (*tattva*).

दाक्षीण hm<sup>1</sup>fr, दाक्षिण bk.—बुद्ध्या r, बुद्ध्या hm<sup>1</sup>bfk.—वाङ्मयुतेन hrbfk, वाङ्मयुतेन m<sup>1</sup>.—मिथोनिः hdr, मिथोनिः bkr<sup>2</sup>, मि<sup>o</sup> f.—उपास्त्रास्त्राः hm<sup>1</sup>r<sup>3</sup>bfkr<sup>2</sup>, उपास्त्राः r.—देवता या hdbfk, देवताख r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—या अयो b, याः अयो fk, यास्त्वयो hdm<sup>1</sup>, यास्त्वयो r.—The words वेद स वेद देवान् are omitted in fk (the lacuna being indicated by seven horizontal strokes in f, and by a space in k).—The third line of 130 is not found in bfk, but in hdm<sup>1</sup>r only.

131. Of him who knowing the deities of the formulas<sup>a</sup>, at any time employs a rite, the deities taste the oblation, but not that of him who is ignorant of (those) deities<sup>b</sup>.

कर्म hdm<sup>1</sup>r, मर्म bk.—जुषन्ते hm<sup>1</sup>r, जुषन्ते b, जषन्ते fk.—देवतास्त्रा A, तस्त्र देवताख bfk, तस्त्र देवायो m<sup>1</sup>.—हविर्ना<sup>o</sup> hdm<sup>1</sup>r<sup>1</sup>r<sup>2</sup>r<sup>4</sup>r<sup>6</sup>, हविर्वा r, हविर्वा<sup>o</sup> bfk<sup>2</sup>r<sup>2</sup>.

<sup>a</sup> Cp. Sarvānukramaṇī, introduction, § 1: *mantrāṇām ārṣeyachandodāśritavit*. <sup>b</sup> Cp. VS. Anukramaṇī, loc. cit.: *devatām avijñāya yo juhōti, devatās tasya havir na juṣante*.

132. For an oblation assigned (*pradiṣṭa*) without correct knowledge a divinity would not desire (*īheta*).

Therefore one should offer an oblation (only) after carefully committing (*saṁnyasya*) the deity to mind<sup>a</sup>.

अविज्ञान<sup>o</sup> hdr, अविज्ञान<sup>o</sup> bfk m<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—हविर्नेव हि hd, हविर्नेव न m<sup>1</sup>, हविर्ने-

अ f k, हविर्मेवित b, हविर्माश्रयति r.—देवतम् m<sup>1</sup>k, देवतम् hdbf, देवता: r.—मनसि  
 अन्यस्य m<sup>1</sup>dr, मनसि स न्यस्य h, मध्ये: सन्यस्य f, मनुष्य संपस्य b.—देवतां hdm<sup>1</sup>, देवता  
 fkr.—I have conjecturally placed २७ here as the end of the *varga*, because that figure  
 १ bfk comes after 85, which occupies the position of 132 in those MSS.

\* Cp. VS. Anukramāṇi, loc. cit.: *saṃnyasya manasi devatāṃ havir hūyate*.

## 28. Importance of knowing the deities.

133. \* He who knowing the divinities of the formulas, being  
 pure, also devotes himself to study, is, like one seated at a sacri-  
 ficial session in heaven, lauded even by those who are engaged in  
 such a session<sup>b</sup>.

स्वाध्यायमपि m<sup>1</sup>bfk, also h (but corrected on margin to ओव), ओमेव d, ओमुत  
 १ r<sup>4</sup>r<sup>6</sup>.—विष्णुवि: hm<sup>1</sup>r, विष्णुवि: b, विष्णुवि: fk, विष्णुते: g.—स सप्तसद्वि r, स  
 सप्तसद्वि: bfk, सप्तसद्वि hdm<sup>1</sup>r<sup>3</sup>, स तच्च दिवस g (w<sup>1</sup>).—सप्तसद्विरपीड्यते hm<sup>1</sup>g  
 w<sup>1</sup>), ओपीड्यते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, ओपीड्यते r, स्वर्गसद्विरभियते b, स्वर्गसद्विरभियते fk.

\* This śloka is quoted by Śaṅgurunīśya, with a few slight variations, p. 167, 10, 11.

That is, by the gods: cp. VS. Anukramāṇi, loc. cit.: *svādhyāyam api yo 'dhīte mantra-  
 śaivatajñāḥ*, so 'muṣmīn loke devair apīḍyate.

A 134. In muttered prayer and in offering an oblation this is  
 a necessity—the seer, the metre, and the divinity<sup>a</sup>; and apply-  
 ing them wrongly one is here deprived of their fruit<sup>b</sup>.

अविष्णुदो hd, अविष्णुदो m<sup>1</sup>r.—तत्फलाच् r, तत्फलं hdm<sup>1</sup>.—This and the  
 following four ślokas (134–138) are found in Am<sup>1</sup> only.

\* Cp. the adaptation of 135<sup>ab</sup> in Śaṅgurunīśya, p. 166: *ṛṣichandodāvatādi vijñānaṃ  
 ātām ucyate*. <sup>b</sup> Cp. Sarvānukramāṇi, introduction, § 1.

A 135. As to the knowledge of the seer, the metre, the divinity,  
 and the rest<sup>a</sup>, acquired (*śrutam*) at sacrifices and the like, it  
 should be understood that by resorting to it, the faculty of  
 seeing the Spirit (*prāṇa*) is here established (*vihitā*).

अविष्णुदोदेवतादि rs, देवतादि hdm<sup>1</sup>.—प्राणदृष्टिर्वि<sup>o</sup> hdr, प्राणदृष्टि वि<sup>o</sup> m<sup>1</sup>.

\* 135<sup>a</sup> is quoted by Śaṅgurunīśya, p. 166, śloka 2.

A 136. He who without knowing the seer, the metre, the divinity, and the application (*yoga*)<sup>a</sup>, should teach or even mutter (a formula), will fare the worse (*pāpiyāñjāyate*)<sup>b</sup>.

अविदित्वा hdm<sup>1</sup>r.—अधिं h d, अधि<sup>o</sup> m<sup>1</sup>r.—योऽध्यापयेत् r, याध्यापयेत् h d.

<sup>a</sup> *Yoga* appears to be used here in the sense of *prayoga*. <sup>b</sup> This śloka is quoted by Śaṅguruśiṣya, p. 57 (bottom), and by Sāyaṇa in his introduction, M. M., RV.<sup>2</sup> vol. i, p. 23 (middle). Cp. also Sarvānukramapī, introduction, § 1: *pāpiyāñ bhavati*; ŚB. xiii. 1. 5<sup>4</sup>.

A 137. In olden times the seers, desirous of wealth, resorted with metres to the deities<sup>a</sup>: it is for this reason (*iti*) that the great seers mention metre in the middle.

<sup>a</sup> This śloka was known to the author of the Sarvānukramapī as most of it has been incorporated in the introduction, § ii. 7: *arthepsava ṛṣayo devatāś cāndobhir abhyādhāvan*; cp. Śaṅguruśiṣya, p. 60.

A 138. Now one should first state the seer, next the metre, and then the deity of the formulas in regard to the rites in this order (*evam*), so says a sacred text.

139. Distinguishing the Self in his self as the receptacle<sup>a</sup> (*ādhāra*) and at the same time not the receptacle (of all things) one who knows the divinities should recite (the formulas) having an eye to both—the euphonic combination (*saṃdhi*) (and) the stanzas (themselves).

--भार चानाभारं b, आभार वायनाधारं f, आभारं वायनाधारं k, आभारं वायनाधारं r<sup>2</sup>, आभारं वायनाधारं r<sup>3</sup>, आभारं वायनाधारं hm<sup>1</sup>, आभारं वायनाधारं d, आभार वा चानाभारं r.—विदिष्या<sup>o</sup> hm<sup>1</sup>r f k, विदिष्या<sup>o</sup> b.—अग्नि hm<sup>1</sup>r b. अग्नि f k.—ईशमायो h d r, ईशमायो m<sup>1</sup>, वीशमायो b, वशमायो f k.—द्युमी hm<sup>1</sup>r द्युतो b f k.—संधि hm<sup>1</sup>r, संधि f k, संधि (रिचो) b.—देवतवित्यदेत् h d b r, देवतवित्यदेत् m<sup>1</sup>, देवत्य - देत् f, देवत्य - द्यते k.

<sup>a</sup> Cp. Vedāntasāra, 1: *ātmanam akhīlādhāram āśraye*; Bhagavadgītā iv. 13: *taṣy kartāram api māñ viddhy akartāram avyeyam*.

140. Such an one enters into the Brahma, the immortal, the



infinite, the permanent source of that which is and is not, both vast and minute, the lord of all, the light supreme.

ब्रह्मासृजतम्  $hm^1r$ , ब्रह्मान्तम्  $fk$ , ब्रह्मासक्तम्  $b$ .—योनिं सदसतोर्ध्वम्  $hdm^1r$ , योनिं सदसतो ब्रतं  $fk$ , योनिं सदसदो ब्रतं  $b$ .—महत्त्वानु च  $hdm^1r$ , महत्त्वानु च  $b$ , महत्त्वानु च  $f$ , महत्त्वानु च  $k$ .—विश्वं  $hm^1r$ , विश्वं  $bf$ , विश्वं स  $k$ .—विश्वं  $hdm^1rfk$ , विश्वं  $b$ .—The last pāda is repeated in  $hdbfk$ .—The end of the *varga* is here marked by २८ in  $m^1bfk$ , not in  $hd$ .

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